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H. S. Loury

THE FOREIGN STAGE

LONDON.

London Theatrical Season Assumes Brighter Prospect—Gawain's Gossip.

(Special Correspondence of The Mirror.)

London, Sept. 10.

The lack of new productions which has ruled so long in London—that is, as far as the principal theatres are concerned—has recently been more than atoned for. In fact, what with the West End productions of divers kinds and the large crop of East End and other suburban melodramas, we poor, overworked, toil-worn theatrical scribes (but not, I hope, Pharisees) have had difficulty in keeping up with them. Still we have stuck to our tasks, and have done our level best; although, in one instance—namely, last night—certain theatres were flooded out by a fresh, terrible downpour, and one playhouse—that in the ancient western suburb Ealing—had three feet of water in the pit, drawing all the occupants, thereof to the upper circles.

Being of a Gawainian, which is as much as to say, gentle-hearted temperament, I am glad, first of all, to tell you that most of the new productions of late have been very successful, and that there has been little or nothing of that "Boo-ing," which has of late become so prevalent in our playhouses.

The first of the new, big productions, both in order and in merit, was Louis Napoleon Parker's mediæval melodrama, The Cardinal, which the welcome Willard played so long and so successfully in your States. As the plot of The Cardinal has long been familiar to Mirror readers, I need only chronicle the impression which the play produced upon us London first-nighters. We found it a stirring and powerful drama, marred only by excess of talk—a fault which can be easily remedied—and which in point of fact is already being attended to. The main motive—namely, the inviolability of the Seal of Confession—among Roman Catholics, has, of course, often been exploited upon the English and French stages, notably in The Village Priest, adapted by Sydney Grundy for Beerbohm Tree; the veteran John Coleman's Irish drama, Soggarth Aroon, and Sims and Buchanan's drama, The English Rose, doubtless so-called because it was Irish. I do not remember, however, to have found the Seal of Confession motive more cleverly, or more powerfully treated than in The Cardinal. The only thing which jars in connection with this treatment is the somewhat cruel manner in which this perplexed ecclesiastic feigns madness in order to extort another confession from the real murderer. This extraction might, methinks, have been managed in another and a better way. However, this is but a comparatively slight defect. The play is, in all other respects, an artistic piece of work, written with all that literary power and polish which we expect from our Louis Napoleon Parker.

To playgoers of a somewhat strong sense of humor The Cardinal may seem to be somewhat too laden with mediæval details, intended as the old prospectuses were wont to say, "To combine instruction with amusement." But let that pass.

Willard's acting and declamation were as incisive and as thrilling as of yore. It is a treat to get so powerful and artistic a histrion back to the British boards. The only fault to be found with the good Willard is that he seems to have acquired one or two mannerisms in gesture and in intonation since his long absence in America.

He was splendidly supported, at all events, by the men. Herbert Waring as Andrea Strozzi, Frederick Volpé as Bartolomeo Chigi, A. S. Hornewood as Giuliano de Medici, H. Cane as Peter Rainsain, and J. G. Taylor as Pietro. All did nobly, especially Waring, who has not had such good histrionic opportunities for a long time. Decima Brooke, Ada Webster, Madame Lindsey, and Mrs. Russ Whytal, all looked well and manifested much intelligence. Willard will, this afternoon, play Tom Punch for the first time for many years, as far as London is concerned. His season at the St. James' has started propitiously. For only one thing do I stop to find a little fault with him. It is that he, having during the loud calls for a speech at the fall of the curtain, indicated that he would never consent, presently consented. Nay more, in looking up at the gods, who had been thus clamoring, he shook his finger at them, and remarked: "Bad manners."

The other important contemporaneous West End production was also a play well known in your native playhouses—namely, H. V. Esmond's satirical comedy, Imprudence—since renamed Billy's Little Love Affairs. This was produced by Charles Frohman and Company at the Criterion on Wednesday night; and, despite the fact that certain of the lines and episodes concerned leave a somewhat unpleasant taste in the mental mouth, the play was enthusiastically received by an audience almost as swagger as that which filled the stalls of the St. James' on Monday. "Billy," as you will remember, is a charming if somewhat silly little damsel, and very charmingly was she represented by the brilliant young dramatist's wife, Eva Moore, to wit. Allan Aynesworth was excellent as Jack Frere; so were Charles Groves, Mark Kinghorne, and Sam Sothern, as Sir Harry Harmon, Mr. Munkittrick, and Jem Greaves, respectively. The last-named blithering character's wife, Mrs. Jem, who has to keep him in order by regulating his financial allowance accordingly, was most humorously and delightfully played by Florence St. John, who is popularly known among her professional friends as "Jack." Among others who scored in the cast were the handsome and dashing Charlotte Granville as the "adventuress," Lady Duncan; Alice Beet as Lady Roop, Edith Cartwright (daughter of Charles) as Fowler, and Mrs. Cairns-James (who is Eva Moore's pretty sister Jessie) as Miss Perrott. As in the case of The Cardinal, the staging of Little Billy's Love Affair is beautiful, the ladies' dresses being really dreams.

Mrs. Lawton, wife of my esteemed friend, Frank Lawton, although still very ill, is recovering from the birth of her baby, who only survived its birth a few hours.

Happy Fanny Fields, one of the brightest "citizenesses" America has yet exported to these islands, is enjoying another London engagement at the new Shepherd's Bush Empire. Norman J. Norman, who has been ill of late, is, I am glad to say, improving. He will presently go away for a little rest. The In Dahomey show at the Shaftesbury will, however, continue to go strong, to judge from the present state of business there. N. J. N.'s charming and clever bride, Marie George, returns to Drury Lane for the next pantomime season.

And now for a few remarks on the three new melodramas which recently bobbed up in the suburbs. The first was The City of Pleasure, adapted by George R. Sims from Tarbe and Decourcelle's French play, Gigolette, and produced at the Grand, Islington. This adaptation proved to be a powerful work cleverly put into English. All it needs is a little cutting, and I fancy it would be all the better if the scene were transferred to England. Although the exciting story revolves around sundry cocottes and their companions, Sims has not a word of offense in the whole piece. Many of the episodes, especially those showing how a Parisian young grisette, with plenty of pasts, sacrifices herself continually in order to shield a young girl protege from temptation and contamination, are very pathetic. Helen Bancroft played this bad-charactered but good-hearted grisette, and although she was stagey ever and anon, yet she was effective for the most part.

Melodrama No. 2 was a strong but as yet inchoate play written by Arthur Shirley and Ben Landeck and entitled A Great Sensation. This was produced by that veteran but still vigorous and vivacious producer, Manager Isaac Cohen, at the Pavilion, a Whitechapel playhouse which (thanks to Cohen's remarkable achievements in the mise-en-scene line) has long been known as "the Drury Lane of the East." A Great Sensation was not too remarkable for great sensations, for, sooth to say, the authors, usually most painstaking, seemed to have hurried matters a little too much. I will, therefore, return to this play when it has undergone very necessary revision.

It may be that A Great Sensation was somewhat slurred because the good and ever patient and practical Arthur Shirley was concerned in writing another play which had to be produced on the same night as the Pavilion piece. This other piece, written by Shirley in collaboration with another of his old melodrama-constructing comrades, Sutton Vane to wit, was called A Path of Thorns, and was produced at the Camden Theatre in that busy and not too wealthy suburb, Camden Town. A Path of Thorns, although also lacking in finish, proved a powerful melodrama of exciting burglarious, ecclesiastical and histrionic interest, and I fancy that in it those experienced touring managers, Jemmie Hardie and his wife, Sara Von Leer, have secured another big moneymaker.

The cackle which has been going about the city has principally concerned the future of the Savoy, which, as I told you in my last, Mrs. D'Oyley Carte, to give her her former married name—has been having reconstructed and redecorated with a view to subletting. The rumors as to Mrs. Carte having resolved to run the theatre again herself, and as to the great and glorious Gilbert having likewise resolved to write again for this historic house, have again been resumed. My denial of these rumors still holds good up to the moment of mailing, for your Gawain is in the know on this as on most theatrical matters around this city.

The Savoy business has, perhaps not unnaturally, become much confused and complicated in the minds of some, owing to the fact that the late lessees of that theatre, the many-playhoused firm of Greet and Engelbach to wit, have while giving up their Savoy lease retained their hold upon the Savoy's fine troop of players. These players are now being toured by G. and E., who will, they assure me, bring these Savoyards at Christmas to the Adelphi, which closed Aug. 28, after all too brief a run of that excellent drama, Em'ly, as adapted from Dickens' "David Copperfield." To still further muddle matters in the craniums of playgoers and paragraphist, that extensive manager, George Edwardes, who is fast becoming "Trust-ful" in the Frohmanish sense, has been nibbling at these Savoyard histrions and offering them tempting terms to come to him. Greet and Engelbach, however, have a long contract with these players, and are resolved that Edwardes nor any other manager shall have this company, concerning which they have sundry special views—views which I may here whisper to you are not utterly unconcerned with your own noble nation. But of this especial Anglo-American notion I will tell you more anon when the matter is a little riper.

In the meantime Savoy affairs became still more acute by reason of the fact that there has been an appeal on behalf of the Savoy and Opera Company, Limited, to have its capital reduced. It was alleged that the limited liability company had suffered severe losses over the last two or three pieces produced at the Savoy and that the capital was far too large to pay a decent sized dividend to shareholders, even if each production had been financially successful.

To these statements in court Librettist Gilbert responded with a letter to the papers, asserting that the statements were exaggerated, and showing also that the rights of the Savoy operas, especially those by himself and the late Sir Arthur Sullivan, would a year or two hence revert to him. Mrs. Carte published a letter to the same effect, and another little epistolary quarrel is promised.

Additional flutterings recently were caused, especially in variety circles, by reason of the issuing of the suggested new variety contract drawn up by the Music Hall Railway Rates Association. The new agreement principally provides for the payment of artists for all matinees (except one per week) at the rate of a twelfth of the salary agreed upon; the proper giving of notice to the artist when the manager is about to close or sell his theatre or music hall, and a special amendment to the barring out clause which has caused so much trouble, loss and heartburning to variety artists, whether "single turns" or "combinations."

Hitherto certain managers and syndicates or "trusts" have by means of these "barring" clauses prevented artists from appearing within a radius of seven and even ten miles from a hall they had booked, adding also a time limit of sometimes a year and mostly six months.

The suggested new contract advises that the space limit for "barring" should be one mile and the time limit one month or six weeks for town and two months in the provinces. Per contra, the proposed contract offers managers the right to dismiss forthwith any artist who may introduce obscene gags or sultry songs, and further suggests that artists who may introduce "copyright" songs and business not belonging to them shall indemnify the manager for any loss sustained by consequent action at law. Altogether the new variety contract strikes me as being equitable as well as common-sensible, and I give it in such detail here because methinks it may be found useful for American vaudeville artists and managers to consider.

The suburban productions have included a blood and thunder melodrama by W. Bailey, Jr. (son of the manager of the West London Theatre, formerly the Old Marylebone) and Charles Berte, one of the correspondents of that popular London theatrical journal, *The Stage*. The play is called At Break of Day, and its chief characterists are a couple of villains who busily concern themselves in robbing, starving and essaying to strangle and otherwise maltreat a long-suffering heroine and her baby girl. They even steal the poor mother's sewing machine by which she, while in poverty, earns a crust or two. Anon they hurl the child out of a fifth floor window, and its life is only saved by a plucky young curate who, out of love for the mother, agrees to allow a useful amount of his blood to be "transfused" into the poor child. By that time the two villains are arrested and very nearly lynched on their way to jail, and all ends happily for the virtuous folk concerned.

The Duke of York's, which I just now found being already pulled to pieces for sweeping redecoration, is expected to reopen about Sept. 25.

Gawain.

LONDON NOTES.

Lena Ashwell, with your Robert Taber as leading man, will, some time during the present season produce two or three new plays which she has had by her for some months. No theatre has as yet been decided on. I am informed that at least one of these plays must be produced before the present year is out.

Hayden Coffin has gone holiday making, but Evie Greene has now returned.

Mr. and Mrs. Kendal began their annual tour on Monday, Sept. 7, at Llandudno, when they appeared in a new play with the old title of After All. This was the title of a comedy produced at the Prince of Wales', Liverpool, on Oct. 13 1873, and an operetta produced at the now defunct Opera Comique as far back as 1879; and quite lately Martin Harvey played his version of Eugene Aram under the same title. I expect that this has been overlooked by the talented couple.

Another season of German plays is to be given this time at the Royalty, where the season starts on Oct. 31. It is to be hoped that it will be as productive of good things as last, when Old Heidelberg and other really good plays were presented.

Horace Wyndham has been appointed E. S. Willard's press manager at the St. James', and a good appointment, too. Wyndham formerly looked after Mrs. Langtry and Madame Rejane's interests in a similar capacity.

The new ballet at the Empire, which is now in active rehearsal, will either be called Vineland or Wine. Anyway it will be as pretty a spectacle as any that has been seen on the variety stage. Mlle. Genée plays the principal part.

Horace Goldin, the clever illusionist, has just started on a Continental tour, which will extend some time.

Claire Romaine, a daughter of the one-time popular Teddy Solomon, is to appear in The Flood Tide, at Drury Lane. She will play the part that the author was anxious that Marie Lloyd should play.

Lawrence Irving is writing a play, which at present bears the curious title of The Lower Depth. It will be given during November, under the auspices of the Stage Society.

Cosmo Stuart is busy on an adaptation of Decori and Lefevre's comedy in five acts, entitled Le Dernier Flirt. When completed, it will be produced by Stuart's wife, Marie Tempest. This will, however, not take place until the said Marie returns to London after her forthcoming American tour.

A one-act play called Punchinello, written in blank verse by Dr. G. H. R. Dabbs, was produced at the Avenue Theatre on June 24, 1890, with W. H. Vernon, Bassett Roe, Ben Webster, and Elizabeth Robins as its exponents; and on June 10, of the present year, a one-act musical play called Punchinello; or, the Masked Marriage, by George H. Chester and Frank Hodson, was produced at Wellington Hall, N. W.

The comic opera version of Madame Sans Gene, now called The Duchess of Dantzig, is definitely announced for production on Oct. 3, at the Lyric. Evie Green plays Sans Gene, Holbrook Blinn will be seen as Napoleon, and Courtice Pounds as Papillon. The Medal and the Maid are announced.

John Parker.

AUSTRALIA.

American Companies in Australia Doing Good Business—General Gossip.

(Special Correspondence of The Mirror.)

Sydney, N. S. W., Aug. 11.

Saturday, Aug. 1, found a £700 house at J. C. Williamson's new playhouse, Her Majesty's, and the actor-manager is distributing the gross proceeds among Sydney charities. The highest price paid at the auction of the seats for this special first night was £12 each, at which price Colonel Smith, a reputed millionaire from your side, took the four best seats in the D. C. The audience was a most representative one, and the boxes were occupied by the Governor-General and State Governor and their suites. J. C. Williamson himself appeared in Kerry and Cousin Joe, and received an ovation. On Saturday he appeared in his old character as Rip Van Winkle. On Saturday next Lady Molly.

The Neil-Frawley Company are doing well under Williamson's management at the Palace. Madame Sans Gene gave us an opportunity of better testing Miss Van Buhren's power, and her performance has evoked nothing but praise. Daniel Frawley's Napoleon is played on lines somewhat different from those of the last exponent of the part seen here—Robert Brough—and he has scored a distinct success. Others in this clever company due for special mention are Harrington Reynolds and Eva Denison.

On Saturday B. B. Vallentine's adaptation, In Paradise was well received. The remainder of the Sydney season (five weeks) there will be weekly changes of bill. A New Zealand tour then follows. Daniel Frawley is due to open in South Africa in April next.

George Musgrove's production of A Midsummer Night's Dream is the finest Shakespearean production ever put on in Australia. This sounds almost like a managerial puff, but it is nevertheless the unanimous verdict of press and public. Norah Kerin is a charming Titania, and when next writing I may have something more to say about the balance of the company.

William Anderson still holds the boards at the Lyceum, where sensational melodrama reigns supreme. Greed of Gold was put up on Saturday.

Charles Holloway, at the Criterion, has withdrawn Because I Love You in favor of Shadows of a Great City.

The last nights of Rudinoff at the Tivoli are announced. America is well represented at this hall by W. C. Fields and Frances Leslie.

Reports from Melbourne as to matters theatrical are decidedly good, all shows being well patronized.

The Serenade has been withdrawn from the Princess', and on Saturday Musgrove's Opera company appeared in The Daughter of the Regiment.

At Melbourne Her Majesty's Williamson's Musical Comedy company are producing The Runaway Girl, San Toy, and The Messenger Boy. Olive Lenton has taken Rose Musgrove's part in the last mentioned.

At Rickard's Melbourne Opera House a good bill includes Marzella and her trained birds, Crawley and Bishop, comedian and serio-comic, and Hallen and Fuller. Rudinoff will appear at this hall after his Sydney season.

Cynthia Brooke, who has been appearing as Hermia in A Midsummer Night's Dream, has returned to London.

Rose Hamilton has concluded her engagement with J. C. Williamson, and leaves for England this week.

Djin Djin, originally produced throughout Australia by J. C. Williamson, is being played by Pollard's Opera company in South Africa, its first week's takings in Johannesburg amounted to £1,750.

In My Lady Molly, at Her Majesty's, on Saturday night next the following old favorites will appear: Florence Young, Marietta Nash, Celia Ghiloni, George Lauri, P. Bathurst and Reginald Roberts. Leon Caron will wield the director's baton.

The Fitzmaurice-Gill company has returned here after a most successful tour through New Zealand. They start on a tour through the big N. S. W. towns at the end of this week.

Marjorie Williamson, J. C. Williamson's eldest daughter, aged six, made a very successful professional debut on Saturday as Meenie in Rip Van Winkle.

Beerbohm Tree's stage-manager, Mr. Meynell, is due in Sydney this week to discuss the final details of the production of The Resurrection with J. C. Williamson. As I have already mentioned, the English company, with Julius Knight and Maud Jeffries at its head is due to open in Melbourne on September 12.

The news of Janet Waldorf's death came as a shock to us. During her brief season here she proved a great favorite.

Ada Crossley, the Australian contralto, is due back in Sydney toward the middle of September. She is coming out via New York and 'Frisco, and will spend a week with you en route.

I have to record with regret the death last week in Melbourne of Signora Majeroni, an Italian actress, who during the past twenty-eight years has made Australia her home. She and Signor Majeroni originally visited Australia in 1875 as members of Ristori's (the Marchesa del Grillo) Italian company, the Signora being a niece of the great Ristori. On separating from this company they devoted themselves to a study of the English language, and appeared here with great success in The Old Corporal, Jealousy, Marie Antoinette, and numeorus other plays. Signor Majeroni predeceased his wife and the name is now represented in the profession by their two sons, George and Mario, both of whom have done good work.

Those of your vaudeville and variety artist readers who have appeared at Rickard's Sydney Tivoli will regret to hear of the death of "Tivoli Mick," the six-foot-odd janitor.

E. Newton Daly.

Sydney, Aug. 17.

Mr. Williamson has distributed the whole of the takings of the opening night at Her Majesty's, £723 10s., among the Sydney charities, those connected with the theatrical profession receiving £123 10s.

In Melbourne, San Toy, by Williamson's Musical Comedy company, at Her Majesty's, will be followed by Cuyler Hastings and the Sherlock Holmes Dramatic company in If I Were King. Mr. Hastings' New Zealand tour was an unbroken success, and he has become a great favorite with the Maorilanders.

At the Melbourne Princess', Musgrove's Comic Opera company has been followed by Nellie Stewart in Dolores. After a fortnight she will start for a farewell season in the other States.

Bland Holt is doing well—he was never known to do otherwise—with Going the Pace, at the Melbourne Royal, which is crowded nightly.

After the Nellie Stewart season at the Melbourne Princess', Williamson's Are You a Mason company will occupy the boards.

In Adelaide the Dan Barry company have opened for a few nights at the Royal.

After a few nights in Western Australia Nellie Stewart will leave Australia for England, returning a few months later by way of America.

In New Zealand John F. Sheridan is having a successful time of it, and has arranged to remain in the colony until the beginning of next year. The company travels with about 160 tons of scenery, etc., an easy thing in America but the reverse in Maoriland.

John Plummer.

THE HAGUE.

Dramatic and Operatic News from Holland and the Continent—Business Booming.

(Special Correspondence of The Mirror.)

The Hague, Sept. 1.

A new musical comedy was produced at the Tivoli Theatre, Rotterdam, entitled Toontje-Soldaatr. Mr. de Vriend, from Antwerp, has been engaged by Manager Brondgeest to play juveniles in the Tivoli Stock company.

Amsterdam's Nederlandsch-tooneel opened with a new play, Los van den Man.

The Berliner Theatre at Berlin has accepted Butti's play, Lucifer, translated into German by Hartleben. Gabrielle d'Annunzio is writing an historical drama, La damnazione dei Bentivogli.

Otto Fieleach, who is the composer of two new operas, Bei frommen Hirten and Officer to the Queen, has composed music to the well-known comedy, Robert and Bertram, which will be produced at the City Theatre at Dantzig (Germany).

In the beginning of October the Lessings Theatre at Berlin will produce for the first time Sudermann's drama, Sokrates der Sturmgesell.

Jean Aicard's play, La Légende du Cœur, which was produced for the first time in Orange (S. Africa) with Sarah Bernhardt, met with great success there. Sarah Bernhardt created the lover, Madame Dufresne the wife, and Mr de Max the husband.

Melanie Michaelis, from Wiesbaden, obtained the first prize for violin at Joachim's Academy of Music.

Mainz will have a four days' music festival next season under Weingartner. The Kaim Orchestra has already been engaged.

The Paris Opera will produce in November d'Indy's Etranger.

The Volksviyt Opera, at Amsterdam, will have C. van Dokken as second conductor and solo repetiteur; J. A. Stoetz, solo and chorus repetiteur; C. J. Olman, chorus master; an orchestra of fifty-two members, and a chorus of forty. The first performance will take place on Sept. 16.

Waldemar von Baussnern has been engaged by Herr Steinbach as professor of music at the Conservatory of Music in Cologne.

Adolf d'Adam is composing the music for Le Calif de Bagdad. Richard Strauss' newest composition will be called Hausliche Symphony.

Coquelin, *cadet*, officer of the order of Légion d'Honneur, has been selected as secretary to the Société de secours anuels des artistes dramatiques.

The Amsterdam Lyric-tooneel will produce at the Grand Theatre this season a new comedy in three acts, A Kingdom for a Child, by Paul Gavault and Robert Charvay, translated into Dutch by Herman Schwab and Louis Chrispyn, Jr.; also a one-act play, Zielestormen, by G. E. Nani, translated by D. van Ollefen.

The Stadttheater at Strasburg closed their last season with a loss of 250,000 marks.

Munich has produced the new operetta, Die Neugierigen Frauen, by Goldoni, music by E. Wolff Ferrari. A new play entitled Marincha, by Perez Galdos, which ridicules the nobility, has been received favorably in Barcelona, Spain.

The Theatre Frascati at Amsterdam produced the French play, The Japanese Vase, by Paul Bilhaud and Maurice Hennequin, translated by Rosier Faassen, and with Julia Ude in the leading roles.

The operettas which are given in the theatre of the Kurhaus, Scheveningen, are under the direction of Mouru de Lacotte, manager of the Alcazar at Brussels and the Opera House at Ostend (Belgium). L'Oiseleur, by Zeller, was produced first, followed by Miss Helyett.

During the festivals at Orange (S. Africa), Glück's Orphée was produced with Gerville Réache in the title-role and the orchestra under Mr. Büsser. It is stated that the Opera House at Orange surpasses far in greatness, splendor and capacity the one in Bayreuth.

Sullivan's monument, which stands opposite the Savoy Theatre in London, was unveiled by Princess Louise. Underneath the statue the following lines out of one of Gilbert's operas are written:

"Is life a boon?
If so it must befall
That death, whene'er he call,
Must call too soon."

Judith, a drama by Jeanne Reyneke van Struve, will be produced this season at the Royal Theatre, Rotterdam.

Herr Johann Elmblad has been engaged as stage director for the Nederlandsche Opera. Herr Elmblad has been connected with the Metropolitan Opera House in New York. He sang Hagen in the Götterdämmerung in Amsterdam for the Wagner Society, and has been for years conected with the Wagner productions in Bayreuth.

The Nederlandsch-tooneel is rehearsing Vondel's Yephta with La Roche, Mesdames Mann and Holtrop in the principal roles. They will also produce Cyriel Buysse's new play, Het gezin van Paemel.

Karl Hauptmann has written a new play entitled Des Königs Harfe.

Camille Saint-Saens has been presented by the Khedive of Egypt with the order of Medjidje (grand order).

The Scala in Milan will produce this season Das Rheingold, Der Freichütz, Faust, Griselides, Rigoletto, Franchetti's Germania, Giordano's Siberia, Berlioz's Lakine, Halevy's Troyens, and Bizet's Nöe. Campanini follows Toscanini as manager.

The German actress, Irene Freisch, will tour England with a company of her own.

Albin Valabreque, a well-known French writer of vaudeville, will go to London to have his comedies produced.

The Berliner Lustspiel Ensemble, from the Trianon Theatre, Berlin, visited Rotterdam, where they gave a performance of Notbrücke (La Passerelle), with Max Laurence in the leading role.

Miss Chrystal, the English violin pupil at the Conservatoire de Musique, at Brussels, obtained the first prize with *haute distinction*. César Thomson, the famous violinist, was her teacher.

Jan Malherbe, a well-known Dutch actor, died recently at the Hague. His last engagement was with the Lyrisch-tooneel, Amsterdam. He was engaged this season for the Haarlem Stock company by Manager Louis Bouwmeester.

Johannes Wolff has been selected member of the jury for the violin concours at the Paris Conservatoire of Music. Saint Saëns has composed a fantasie, Andalouse, for him which he will create this season in London and Paris.

G. Anthes has been engaged for a period of five years for the opera season at Pest (Hungary).

L'Auberge de Tohn-Bohn, music by Victor Roger, libretto by Ordonneau, and which had a big success in Paris, was produced at the Kurhaus, Scheveningen.

Milenka Blockx's two-act ballet pantomime was produced with great success at Vichy.

Desider Markus has been engaged as principal conductor at the Hof Opera, Budapest, with a salary of 12,000 crowns for the first year.

La Courée is the title of a new three-act comedy by Brieux.

Paul Meyer, concert master at Riga, has been engaged for Thomas' orchestra in Chicago.

Henri Bötel, operatic tenor, has been engaged to take part at the festivals of the Postillion de Lonjumeau in honor of Ad. Adam.

The Wagner festivals in Munich ran as follows at the Regenten Theatre: Aug. 8-11, Ring des Nibelungen; 14, Lohengrin; 15, Tristan and Isolde; 17, Tannhaüser; 18, Meistersinger. Every performance began at four P.M., and twenty marks were charged for seats.

Louis Maurick.

IN OTHER CITIES.

SAN FRANCISCO.

At the Alcazar 13 Florence Roberts concluded her two weeks 'presentation of The Unwelcome Mrs. Hatch. The eminent success that attended the first week of the play obtained the second. The audiences were large enough throughout the week to leave a substantial pecuniary impress at the box-office, judging from the linefulls of people in front of the theatre. On Thursday afternoon (10), Miss Roberts appeared in a special performance of D'Annunzio's Gioconda. This was the initial performance of the play here. The house that sat the play out enjoyed every feature thereof. Miss Roberts can feel proud of her reception and of her reading of Sylvia. While her handling of the role did not tend to lead us to believe that Duse had come to town, it was, on the whole, satisfactory; for we are not given to expect "worlds" from Miss Roberts. These special Gioconda matinees will continue every Thursday during Miss Roberts' engagement, unless something else be substituted.

The Neill-Morosco bid good-bye to us at the California 10, after giving five performances of Notre Dame to fine patronage. We were really sorry to see them go. If the truth be known, they have been the hoodoo-lifters of the businessless "hoodoo" that some folk say has been hanging over the California for divers weeks. We are sorry, again, because a more suitable play was not selected with which to say "good-bye" to the many friends the co. made during its several weeks at the California. Somehow or other, the roles didn't seem to fit the co. as skin-tight in Notre Dame as they have in the other plays in which we have seen the co. Lillian Kemble, as Esmeralda, the Gypsy, however, showed us how many-sided she is in cleverness. Thomas Oberle gave a strong and hatable Claude Frollo, the sensual student-priest. If there is one trait of the many we like in Oberle's acting it is the confidence with which he acts. We feel as sure of him in everything in which we have the pleasure of seeing him as he does himself. Frank MacVicars was hardly recognizable as Quasimodo. But the little he did was done well. The others in the cast had scant opportunity enough to round out the action of the play in fill-in style. As usual, "Bob" Morris saw to it Notre Dame was well staged. As a general money-maker, however, I shouldn't like to recommend Notre Dame be retained in the excellent repertoire of the excellent Neill-Moroscos.

Whose Baby Are You (billed as "A volcano of mirth, a tornado of fun"), made lots of people happy at the Central 7-13.

At the Columbia Henry Miller and Margaret Anglin and their co., in their fourth week, 7-12, played The Devil's Disciple and The Taming of Helen to well-filled houses.

At Fischer's 7-13 The Glad Hand and The Concurers drew well.

The Pollards at the Grand 7-13. Fritz Scheel, symphony concert, 8.

The grand opera of Faust and Rigoletto at the Tivoli 7-13 was well patronized.

There's no denying the obtaining idea about Everyman being a great morality play. That Dutchman, Peter Dorland, of Diest, who, it is thought, probably wrote the play, and who lived, as a priest of mystic and speculative turn of mind, about the latter half of the fifteenth century, certainly knew a thing or two anent impressing on every man preparing for his demise. The play is having a remarkable presentation at Lyric Hall. The engagement began 2. While the week of 7-12 the audiences were not the largest in town, the fact remains that the interest begot in them through seeing the play was large and deep. Manager Ben Greet is due a handful of shake-hands in introducing to us a very fine Everyman co. from London. And the Elizabethan Stage Society of London has our congratulations for having such in its membership. The list of characters in Everyman is: Messenger, Adonai, Dethe, Everyman, Felaship, Kynrede, Cosin, Goodes, Gooddedes, Knolege, Confession, Beaute, Strengthe, Dyscretion, Five-Wyttes, Aungell, and Doctor. These characters are interpreted by Dallas Anderson, Margaret Bucklin, C. Arthur Collins, Constance Crawley (Everyman), John Sayer Crawley (Dethe), Clive Currie, R. Halford Forster, S. H. Goodwyn, Cecilia Griffith, Mildred Jones, Alys Rees, Robert M. Smiley, Anne Walters, and Beatrice Whitney. Miss Crawley is one of the best English actresses that have ever visited us. Her conception of Everyman is really a brilliant piece of work. If Mr. Dorland had been at Lyric Hall the other evening I feel satisfied he'd sustain me in this opinion. The make-up and reading by Mr. Crawley of Dethe, considered together, awed our backbones with shivers. Looking at him remainded of the skull and crossbone labels on "poison" bottles, Everyman and Dethe are the two chief characters in the play. The others are auxiliary to the extent that, subsequent to Everyman "having gone the pace that kills," Adonai, looking down from on high, spots Everyman, and calls upon Dethe to summon Everyman to undertake a pilgrimage ending in death on the morrow. Everyman, fearful of undertaking the pilgrimage alone, asks, one after the other, Felaship, Kynrede, Cosin, Goodes, Gooddedes, Knolege, Beaute, Strengthe, Dycretion, and Five-Wyttes to accompany him. All save Gooddedes and Knolege refuse and forsake him; Gooddedes and Knolege remaining with him until the grave closes upon him and Dethe blows his trumpet. The play runs an hour and forty minutes, and throughout these minutes the audience, because of the intense theme, is as silent as Everyman when he sinks from view.

San Francisco and its vicinity has been regaled right royally by seeing sixteen performances of Albert C., Otto W. H., Charles E., John N., and Alfred T. Ringlings' Circus here 7-14. Every body "for miles around" saw the circus. While the people that entered were not counted, it is estimated the receipts of the eight days showing neared $150,000. The circus comprised fifteen displays, with three features to each display, and nine hippodrome events. Everything was given just as programmed. The introductory spectacle, Jerusalem and the Crusades, by John Rettig, under the direction of Albert Ringling, with a ballet of a hundred and over, under the supervision of Signor Marquetl, assisted by B. Peri, was among the grandest circus-openers ever seen. The performing elephants, under the eye of Christian Zeitz, Pearl Souders, and George Kealey, frisked and jumped about as if they were kittens, or California fleas. Plamondon and Amondo, the St. Leon Sisters, Alice Forepaugh, the Three Alvos, the Ty Bell Sisters, the Three Fortunes, Kelly Brothers, and Reta Tatall made us hold our breaths by their expert mid-air exhibitions. The riding of John Rooney, Fred Ledgett, the Hobsons, May Davenport, and Reno McCree, and the performances of the trained horses under their care, proved a singularly good display. The tricks of the ponies handled by John Carroll, George Woods, and John Agee were amusing. Frank Barnes and H. J. Reichert surprised us with their almost talking seals. Addie Nelson, the Three Nelson Sisters, the Three Rio Brothers, M. Ando, Genaro and Theol, Jennie Dollard, and Mamekichi, and Hioto were highly successful in their skilfull performances. Michael and John Rooney and Miss D. Julian showed how easy it was to do some hard bareback riding. Display No. 10 was notable for the performances of the sixty-one horses directed by Rhoda Royal. Other features in the performance were by the Three Tatalis, Mmekichi, and Moto, Velette, and Julian Ry Bell, M. Okeo, Ando, Mitso and Ohana, Ida Miaco, the Five St. Leons, the Flying Fishers, Frank Smith, the six aerial Potters, the Dollard troupe of six, the Nelson family of eleven, and burlesque equestrian conceits by Frank Schadle, Albert Crandall, and Albert Thompson. The menagerie was most interesting. The animals, sleek-coated, well-fed, and well-conditioned, were up to the usual Ringling standard.

ORREL JAMES MITCHELL.

KANSAS CITY.

Florodora was the second week's offering at the Willis Wood 13-19, playing to good business. Of course, every one is more than familiar with this catchy musical piece, but it scored its usual triumph. The presenting co. were perhaps the strongest ever seen here in the piece, all pleasing immensely. Isadore Rush, as Lady Holyrood, headed the cast, and her work in this role is too well known to need criticism. Philip H. Ryley, as Tweedlepunch, played the part as we have never seen it played before, his acting being excruciatingly funny. R. E. Graham made a most delightful Gilfain, while Donald Brine and Joseph Phillips were well cast as Arthur Donegal and Frank Abercoed respectively. Greta Risley played and sang the role of Dolores excellently, but seemed rather large for the part, while Harriett Merritt made a charming Angela. Thomas A. Kiernan was excellently good as the overseer, and Lillian Spencer did well as the maid. The sextette was, of course, a prominent feature, both the men and the girls being decidingly good looking. A large chorus, pretty new costumes, and bright scenery added additional charms to the production. The Storks 21-23.

Under Southern Skies, although not new in the East, is new to us, for its first presentation here was made at the Grand 13-18. We had heard much of this play, and the mere fact that it was the work of Lottie Blair Parker, whose 'Way Down East we know so well, led us to expect something good. And we were not disappointed, for the play while not new in theme, had the same delightful naturalness, with reasonable situations that characterized her former work. The story was most interesting and the characters faithfully drawn. The presenting co. was one of ability throughout, playing their parts in a highly satisfactory manner. Minnie Victorson played the role of Leila Crofton and scored a decided hit. She proved very capable in the heavy scenes, and her portrayal was impressive at all times. Cyril Raymond was well cast as Burleigh Mavor, and Charles Aveling appeared to excellent advantage as Steve Daubeny. Williard Perry gave a fine characterization as Colonel Daubeny. Others who deserve mention are Murray Woods, Burr Caruth, Laura Oakum, Susanne M. Wells, and Ida Mulle. The production was well staged. Large audiences were in attendance throughout the week. Chauncey Olcott 20-26.

A Little Outcast was the Gillis offering 13-19, playing to large audiences. The presenting co. was one of general excellence, bringing out the many situations in a thoroughly realistic manner. Anne Blancke is featured in the production, and her portrayal of Bob, the Newsboy, was an exceedingly clever piece of acting. Franklin Roberts, as Paul Weston, shared honors with Miss Blancke. Other principal roles were well cared for by Frederick Maloney, Joseph W. Smiley, W. A. Meckling, J. Martin McKee, Frederick Clayton, Irene Meara, and Little Naomi. The production was well staged. Queen of the Highway 20-26. The Scout's Revenge 27-Oct. 3.

The Auditorium management certainly believe in variety, as a glance at their line of attractions will show. Opening the season with a war play, they switch to comedy for the second week, then a musical farce holds the boards, and the fourth week offers a melodrama. A Deserted Bride was the last named attraction, playing to good audiences during the week of 13-19. Rosabel Morrison played the lead and was most graciously received. Minnie Murray and Davey Preston were very important members of the co., playing their parts like veterans. John F. De Gex, Joseph Troxler, Seymour Stratton, John J. Earle, and Ruth Handforth cared for the principal roles very satisfactorily. The production was quite elaborately staged. Land o' Cotton 20-26. At the Races 27-Oct. 3.

The American Burlesquers furnished the entertainment at the Century 13-19, playing to good business. General Levy's Social and A Pleasant Evening were the vehicles used, both proving adequate to show off the abilities of the performers. Jeanette Dupree headed the co. and Billy W. Watson led in the comedy work. In the olio were Wheeler and Washburn, Musical Bells, Meeker-Baker Trio, Sisters Batchelier, and McFarland and Murray. The Thoroughbreds 20-26.

The season at Forest Park ended 13, and the popular East Side resort will not be open again until about June 1 of next year. To say that the season has been prosperous would be putting it but miudly, for never before in the history of our city has a park been so popular. The Sunday crowds were always enormous, while those of the week days were uniformly large. Even on the closing day, which was rainy and disagreeable, a good sized crowd turned out, the amateur performance in the theatre proving the main attraction. The scenic Railway and Aqurama have proved the most popular of the concessions, but all were most liberally patronized. An excellent line of vaudeville was maintained in the theatre, and business was always big. Lloyd Brown, resident manager of the park, will leave soon for the East in search of novelties for next season.

J. G. Braecklein, of Kansas City, met and defeated Fred Huber, of the West's Minstrels, in a bone solo contest at the Grand 10 before a large audience. Both contestants were enthusiastically applauded, the work of both being of a very high order. Mr. Braecklein received a gold medal for his victory with the title of champion of the world. Later on in the week Mr. Braecklein presented Mr. Huber with an elegant gold Elks' charm in token of his friendship.

Albert Borroff, the celebrated Russian basso, has been secured for one of the Symphony Orchestra concerts. This completes the excellent list of soloists that have been engaged for the coming season, Madame Schumann Heink, Madame Susanne Adams, Maude Powell, and Walter Damrosch being those already secured.

There have been rumors afloat for the past week or two that the Forest Park management would soon erect a theatre down town, to be run as a vaudeville house. The corner of Tenth Street and Grand Avenue is named as the probable site, the co. now having an option on that piece of ground.

D. KEEDY CAMPBELL.

INDIANAPOLIS.

This is Fair Week, and the usual crowd of strangers are in the city eager to be amused. The Sleeping Beauty and the Beast 14-19 drew large audiences to English's. Chief among the fun-makers, and a host in himself was Herbert Cawthorne, as the grotesque Nurse Lena. Harry Bulger has an important comedy role, which he plays well. W. H. Macart, as Queen Spadia, did some clever work. John Hyams, as President Petit, and George Clement, as Doctor Squilis, lent able assistance. Phoebe Coyne played the ungrateful part of the witch very well indeed. Lelia McIntyre, as Princess Beauty, was very charming. Viola Gillette, if she had to be a prince, could have been none other than Prince Charming, playing the part with grace and ability. Adele Archer, as Benevolentia, played a small part well. Packed houses were the rule.

Superba never came to Indianapolis in more elaborate apparel than that which marked the appearance of Hanlon Brothers at the Park 14-19. Fred Hanlon, who impersonated the clown, met with ready response from the audiences in all his efforts. George Hanlon, as the King, and George Hanlon, Jr., Alfred and William taking prominent parts. Carrie Behr appeared as Gretchen, and her songs won numerous encores. Much of the comedy was in the hands of Fred E. Henschel, as Hans. Violet Holmes as Superba, Marie Gebhardt as Wallalia, Dorothy West Rogers as Leander, and Lottie Sharp as Silvia brought out the love story. Packed houses every afternoon and evening.

Indianapolis is to have the largest and handsomest theatre it has ever had. It will be the biggest and most expensive theatre in the State of Indiana, and present contracts make it certain that it will be completed and ready for business Aug. 1, 1904. It is a Dickson and Talbott enterprise. Associated in the enterprise, and, in reality, the builders of the theatre, are Charles E. Test, president of the International Motor Company, and Charles C. Perry, one of the owners of the Indianapolis Light and Power Company. The theatre is to be located immediately next to the Emory property, at the corner and intersection of Kentucky Avenue., Illinois and Washington Streets. It is to be known as the Perry Theatre. The ground on which the new theatre will stand is owned by C. C. Perry and Mr. Test, and Dickson and Talbott have obtained a lease on the theatre for a term of twenty years. The property runs through to Maryland Street. It has a frontage of 142 feet in Kentucky Avenue, a frontage in Maryland Street of 106 feet, and its depth on the long side is 175 feet. The main entrance will be in Kentucky Avenue. It is safe to say the building will approximate in cost $250,000. In its general plan it will come close to the Majestic Theatre, New York. The seating capacity will be a little over 2,000, thus exceeding the capacity of any other theatre in town by several hundred seats. It will also have the largest stage of any theatre in the city. The most modern devices known in theatre construction will be put in operation. For the interior decorations some of the most noted artists have been engaged. The dressing-rooms, except those for the supernumeraries, will all be on the one floor. Bath rooms for the players will also be provided back of the stage. Dickson and Talbott have owned for the last two years the franchise for the independent high-priced circuit, and the franchise for the Stair and Havlin medium priced syndicate, but have not been able to accommodate the attractions playing on these circuits for the reason that no local theatre was available. With the new Perry Theatre they will be able to accommodate the independents and the medium priced attractions. Among the attractions of the independent circuit booked for the new theatre are Mrs. Fiske, William Collier, Clara Lipman, Weber and Fields, Henrietta Crosman, Louis Mann, Charles Richman, Isabelle Irving, James K. Hackett, Martin Harvey, The Secret of Polichinelle, and Marta of the Lowlands. A few of the medium priced attractions are as follows: Ward and Vokes, Eugenia Blair, Sweet Clover, Hoity Toity, Sky Farm, Arizona, Evil Eye, Al. H. Wilson, George Sydney, Sherlock Holmes, Professor Kellar, Under Southern Skies, Joseph Murphy, The Middleman, Chauncey Olcott, In Old Kentucky, William West's Minstrels, The Sign of the Cross, Running for Office, Eben Holden, The Show Girl, and The Governor's Son.

Oscar F. Mann, who has built several flat buildings in Indianapolis within the last few years, expects to build a theatre and hotel in South Illinois Street. The property is at 132-136 South Illinois Street, with a frontage of 65 feet on Illinois Street, and a depth of 202 feet has been leased for a term of ninety-nine years, and ground will probably be broken for the new building before Winter. The promoters say that the new building will be a fire proof structure, which will cost at least $50,000, six stories high and first-class in every respect. Plans and specifications have not been made for the building, but the lease calls for the erection of a substantial building within twelve months. So if all plans are carried out, we will have two new theatres.

At the Park 21-23 A Ruined Life, 24-26. Her First False Step; 28-30, Uncle Tom's Cabin; Oct. 1-3, Joe Welch in The Peddler.

At English's 21-23. When Johnny Comes Marching Home.

GEORGE S. APPLEGATE.

DETROIT.

Stanislaus Stange was in the city part of week 7-12, directing rehearsals of his new play, Lady Berinthea's Secret, which is the attraction at Detroit Opera House 14-20, with Mrs. Le Moyne in the stellar role.

Charles La Fond has been engaged by B. C. Whitney for the part of Cornwallis in The Show Girl.

James A. Bailey, of circus fame, was a guest here 15, in company with his brother, Edward McGinnis and wife, of Holly, Mich.

Much interest is being manifested in the production of Tess of the D'Urbervilles at Lyceum Theatre 13-19, with Rebecca Warren in the name part. The exceedingly capable cast is composed of John B. Walker, as Angel Clare; Harold Hartzell, as Alex; Peter M. Lang, as John Durbeyfield; Myra Brooks, as Jean Durbeyfield; Lillian Paige, Olive Thorpe, and Jennie Dunbar, as Marion, Izz, and Retty, the dairy maids; Will J. Dean, James Cripps, and Ralph Theodore, as the village louts. The costuming and scenery is the same as used by Mrs. Fiske in her long and successful New York run. The Village Postmaster next here.

At Cripple Creek is the attraction at the Whitney Theatre 13-19, and is meeting its usual enthusiastic reception. Of last season's cast but four members remain. They are Colin Varey, as Manuel Alvarez; Edward Maas, as Ben White; Helen Locke, as Coyote Sal, and Baby Virena, as Little Tattoo. The balance are J. Burdette Bowling, as Joe Mayfield; Victor de Silke, as Martin Mason; August Balfour, as Waketa; Herry De Long, Reginald Harwood; Alfred Ernest, Rev. Mr. Wilson; Ella Fontainbleau, as Dynamite Ann; Bess Dainty, as Maggie Mason; Katherine Swift, as Belle Gordon; Sadie Clayton, as Denver Liz, and Edna Kane, as Canyon Kate. The scenery is picturesque, especially that which shows the Temple of David. Nobody's Claim will follow.

Mrs. Le Moyne is playing a fairly successful engagement at Detroit Opera House 14-20, under the management of F. C. Whitney, in Stanislaus Stange's new comedy, Lady Berinthea's Secret. Mrs. Le Moyne displays in her handling of Lady Berinthea Manners that intelligence which predominates all her efforts. In support of the star are Frances Stevens, who did admirably as Clarissa Huntleigh; Eleanor Barry, as Lady Airish; Virginia Buchanan, as Lady Speakill; Laura Thompson, as Lady Tattlebore. W. J. Ferguson as Lord Foppington was rather a disappointment. R. Peyton Gibbs, as an East Indian Prince, the Newab of Calicut; Harold Russell, as Sir John Manners; Alex F. Frank, as Captain Lovell of the Horse Guards, and Cornelia Hunters, as a lady's maid, were seen to advantage. The piece is surrounded with the well-known lavishness as regards scenery that is characteristic of F. C. Whitney's productions, and the costumes, representing those prevailing in London during the seventeenth century, are beautiful and interesting. The Eternal City, with E. J. Morgan and Sarah Truax in principal roles, next booking.

A. FRANCIS.

SPRINGFIELD, MASS.

Hearts of Oak was given two performances to fair business at the Court Square 12, and a number of "dark" nights followed, which in view of the awful hot spell, was a lucky blank. Elinore Sisters in Mrs. Delaney of Newport 19. Mary Shaw in Ghosts 24. Charles E. Evans in There and Back 25. The Sign of the Cross 26. Jerome Sykes in The Billionaire 28, 29.

Can you imagine a refined version of Larry Mooney, the luny expressman, in A Hot Old Time? Well, it has been brought about in a degree by the gentle efforts of the local Hibernians (Ancient Order of) and United Irish Societies. The Time was on the cards at the Nelson 14-19, and the Celtic societies, with last season's protest in mind, regarded the booking much the same as the flaunting of an orange flag in a St. Patrick's Day parade. They held a meeting Sunday, 13, and discussed the matter fully, resolving to go before the Exhibition License Committee on Monday evening with a strong petition for the revokal of the license of the Nelson Theatre. House Manager Burke forestalled action, however, by sending invitations to representative members of the societies and the License Committee, asking them to attend the matinee performance and witness the entertainment, assuring them that objectionable features had been removed, and they accepted. They found Larry only an Irish droll without the red wig, the baboon face or the sea lion dialect, and they all admitted that the farce was no longer properly eggable, and with the removal of the objectionable paper formally used by the Rays, peace and the hot wave brooded over A Hot Old Time, and it was no longer necessary to have egg detectives each side of the door to search suspicious pockets. The piece continues on its familiar lines, Eddie Weston still playing Larry, Helen Davidge Mrs. Blazer, and Gussie Nelson and Leola Mayo Allan the two daughters. The chorus is not old nor out of time. Peck and His Mother-in-Law Abroad 21-26.

The Grand Opera House presented From Rags to Riches 14-16 to good business. Joseph Santley, featured as the boy actor, is the star of the play, and it is too bad he doesn't have a better play, for this melodrama is of a particularly unpleasant type. Santley and Laurette Cooney as the newsboy and his sister do excellent work, and Theodore Kehrwald, Bigelow Cooper, and others did well. Reilly and Wood's Big Show was the altogether satisfactory burlesque booking for the last half of the week. Two travesties, better than the average, in which Pat Reilly was a prominent factor, opened and closed the bill, and the olio between had such strong features as Craig and Ardell, Bonita and her "picks," the Brennans, Nat Leroy, and the Orpheus Comedy Four in 15 Minutes of Riot. A Noble Outcast (local Royal Arcanum benefit) 21-23. Vaudeville 24-26. A Homespun Heart 28-30.

The Fatal Wedding returned to the New Gilmore 14-16 and did fair business in spite of the heat. Wonderful Madeline Clark, the child who acts like a child, was the drawing attraction. Slaves of the Mine, which was called Pennsylvania two seasons ago, if I am not in error, filled out the week. A mine explosion and specialties are woven gently in with the plot, which is chased from beginning to end by a competent team of players. For Her Children's Sake (without the complete chamber set) 21-23. The Minister's Daughters 24-26. The Night Before Christmas 28-30.

EDWIN DWIGHT.

PROVIDENCE.

During the week 14-19 we had some of the hottest weather of the season, and in consequence business at all our theatres was light.

The Providence Opera House, which was the last of the local theatres to open its doors, inaugurated its season 14 with The Bostonians as the attraction for the first half of the week. Robin Hood and The Serenade were presented to good houses. Henry Clay Barnabee, Joseph Ratcliffe, William C. Weedon, Howard Chambers, Agnes Brown, Kate Congdon, George Frothingham, Campbell Donald, Laura Oakley, and Blanche Morrison appeared in the principal roles. The make-up of the organization this year is different from any we have seen, but the popular operas were given in a satisfactory manner. For the last half of the week, opening 17, the attraction was The Mocking Bird, with Madeline Besley, a Providence woman, as the Star. Advance sale good. There and Back 21-23.

The Sign of the Cross found favor with Empire patrons 14-19. It was well given by a co., with George Flood as Marcus Superbus, Rose Elizabeth Tapley as Mercia, and Dudley Franworth as Nero. Miss Tapley did the best work and scored a hit. The piece was well staged. Business good. Only a Shop Girl 21-26.

At the Imperial 14-19 The Heart of Maryland was presented by an exceptionally fine co. The play has been given here several times before, but never with Eulalie Bennett as the heroine, Maryland Calvert. Hers was a clever portrayal. B. J. Murphy, William F. Wolcott, and Clifford Storch were prominent in the support. Business good. For Her Children's Sake 21-26.

New York Day by Day was appreciated by lovers of the melodrama at the Park Theatre 14-19. In the co. were Helene Hyle, who acquitted herself creditably in four roles; Grace Welby as Polly Horne, H. E. Hambro as Joe Harris, Maude Cleveland, and Charles P. Rice. Fair business. The Heart of Chicago 21-26.

During the Summer vacation several changes and improvements have been made in the Providence Opera House. The change first noticed is in the lobby, which has been brightened up. The general color scheme has been retained, but its pleasing effect has been enhanced by the work of the decorators. A new ventilating plant has been installed, also a complete system of intercommunicating telephones.

The B. F. Keith Association was formed recently, and it was agreed that quarterly banquets shall be held in each city having a Keith theatre. Only the members of the executive staffs of the Keith theatres are eligible for membership. P. F. Nash was elected President, Charles Lovenberg Vice-President, D. Mills, Jr., Treasurer, and J. J. Keirans, Secretary. B. F. Keith and Edward F. Albee were elected honorary members. The first banquet will probably be held in Providence.

HOWARD C. RIPLEY.

JERSEY CITY.

Under Two Flags came to the Academy of Music 14-19 to crowded houses, and proved that it was one of the most stupendous productions ever offered here. The play is presented in a complete manner as regards scenery and properties, costumes and effects, and a strong co. interprets it. The sand storm scene is fine, and the horse's run up the mountains is exciting and brings three curtain calls. Even the supers who appeared as soldiers were well drilled. Jane Kennark as Cigarette is an artist. She added [illegible] to an impetuous character, and her bits of comedy was excellent. The lady is a hard worker, and she succeeded in making the part stand out prominent and strong. The death scene in the last act was real acting. Emmet King as Bertie Cecil is pleasing, but he might put a little more life into the part. H. Guy Woodward as the Earl of Rockingham was another star actor. He invested the part with snap and ginger, and did not overdo it. Walter Marshall as Rake was clever. Lewis Morrison as the Marquis was also good. Nettie Douglass as Lady Venetia was fine. John Davies as Pierre Baroni and Mary Hill as Renee Baroni were both excellent. All the other characters were in competent hands. Wedded and Parted 21-26. Rachel Goldstein 28-Oct. 3.

Nellie McHenry and her clever co. came to the Bijou Theatre 14-19 to good patronage. Nellie McHenry's interpretation of the part of M'liss is piquant and clever. Frank Dayton as the Schoolmaster is easy and natural. S. Duke Jaxone as the Mexican is clever. Ben Grinnell as the Prairie Actor is a good comedian. L. J. Loring as the Judge was typical, being breezy and hearty. Charles Drake as the bum, M. E. Heisey as Yuba Bill, and Ida Rock as Mrs. Smith were capital. In the Palace of the King 21-26. Why Women Sin 28-Oct. 3.

H. Guy Woodward and Lewis Morrison were guests at the Elks social session 14.

Harry P. Hogan, who was formerly in charge of the box-office at the Bijou Theatre, has been advanced. Proprietor and Manager John W. Holmes has made him business-manager of the house. Henry B. Nelmes, formerly assistant treasurer, succeeds Mr. Hogan as treasurer, and has for his assistant Rodney B. Progg.

John H. Bones, treasurer of the Academy of Music, has just completed his thirty-sixth consecutive year as a theatre ticket seller.

George Washington Sammis, formerly manager of the Academy of Music, will be agent for Annie Russell this season, his seventh with her manager.

John E. Langobee, stage carpenter at the Academy of Music, returned to that position 14, having been unable to open with the house before. His many friends welcomed him back 15.

The Hibernians will have a Sunday night show at the Bijou 20.

WALTER C. SMITH.

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MILWAUKEE.

'Way Down East was the attraction at the Davidson 13 and drew good houses. The play was well put on and was interpreted by a good cast. Phoebe Davies played her old part of Anna Moore in the same charming manner as heretofore, and Robert A. Fischer gave an admirable portrayal of the stern Squire Bartlett. Sarah Stevens was excellent as Mrs. Bartlett, and W. T. Ellwanger, a favorite with Milwaukee theatregoers, played his original part of Sanderson in a consistent and effective manner. Other commendable renditions were offered by Ulric Collins, John E. Brennan, C. B. Craig, C. C. Blanchard, Ella Hugh Woods, and J. H. Bunny. The Village Quartette made quite a hit, and the piece was adequately staged. King Dodo 20-26.

Her Marriage Vow filled the Bijou 13 and gave satisfaction. A well balanced co. presented the play effectively, and the scenery and mechanical effects were exceptionally good. Praiseworthy portrayals were given by John H. Cossar, William R. Healy, Donald Meek, Edmund Mulkay, Fannie Cohen, and Wilhelma Francis. Across the Pacific 20-26.

The Irish Pawnbrokers proved a potent attraction at the Alhambra 13, and the audience was continually moved to hearty laughter and applause, praise being due the Columbia Quartette, Marie Dockman, Knight Brothers, and popular Mazie Trumbull. The Show Girl 20-26.

The Thanhouser co. presented Alice of Old Vincennes at the Academy 14 before a large audience. The impossible characters and inconceivable incidents of this inconsistent play were handled with admirable tact by the players, and the gallery was moved to outbursts of patriotic enthusiasm at several points. Edith Evelyn played the title-role with her accustomed success, and Edgar Baume as Beverly was manly and reserved. Excellent portrayals were given by Albert Brown in the ungrateful part of Colonel Hamilton, Lee Baker as Father Beret, Morris McHugh as Sergeant Mulkenan, Gertrude Perry as Nanette, and Angela McCaull as Jane. The scenic effects and costumes were very pretty. Woman Against Woman 20-26.

Frederick Paulding and his pupils gave a performance at the Gesu Auditorium 10 before a large audience, and presented a triple bill, consisting of Kerry, My Lord in Livery, and a playlet by Mr. Paulding, entitled Man's Love. Mr. Paulding, who appeared in two roles, was received with hearty applause, and the performance reflected great credit upon his pupils and himself. Specially good work was done by Anthony Zavodil and Harry Wilson.

CLAUDE L. N. NORRIE.

ST. PAUL.

When Johnny Comes Marching Home was seen for the first time in St. Paul at the Metropolitan Opera House 13-16. The house was packed by an appreciative audience first night which gave the co. an enthusiastic greeting. The production was staged handsomely. Alto Yolo carried the role of Mrs. Constance Pemberton with much spirit. Her rich contralto voice was heard with fine effect. Frances Merton is gifted with a sweet, sympathetic soprano voice, and was a delight in the role of Kate Pemberton. Florence Quinn sang the role of Robert Pemberton commendably. Blanche Boone, in the role of Cordelia Allen, displayed an excellent voice and played the part in a winsome manner. Algernon Aspland, as Colonel John Graham, impersonated the role with a graceful bearing and pleasing tenor. Hillard Campbell, as General William Allen, sang and acted the part with notable dash and spirit. George H. De Vere, as Uncle Tom, did full justice to the part in several good negro songs and dialect numbers in the plantation scenes. Ned Nye, in the part of Jonathan Phoenix, scored a hit. James W. Castle, as Felix Graham; Gavin Dhu, as Major Geoffrey Martin; Merle Manning, as Major George Buckle, and Ben Vernon, as Major William Walker, sang and acted their roles commendably. Lena Harger, as Amelia Graham; Violet Stanley, as Susan Graham, also won favor. The large chorus deserves especial mention for pleasing and effective work. Haverly's Minstrels 17-19. Kelcey and Shannon in Sherlock Holmes 20-23. Walter Jones in The Sleepy King 24-26.

Lincoln J. Carter's melodrama, Two Little Waifs, was presented by a capable co., under the management of J. L. Buford, at the Grand Opera House 13-19 to S. R. O. opening night. The staging of the piece was elaborate. Stanley and Lolita Lamb, as Harry and Grace Fleming, were particularly clever, deserving of all praise. In the dual role of Nell, Mrs. Fleming, and Della Morton, twin sisters, Blanche Shirley made some quick and remarkable changes. Her portrayals evidenced much talent. Nell Gibson did exceptionally good work in voice and action as Mother Bowser. June Hames was bright, vivacious and clever in the part of Pinkie. Sully Guard offered excellent work in the role of Wayne Fleming. Francis Jones, as Richard III, took well and scored in his songs. Melvin Hunt, as Dr. Drake Young; Burt L. King, as Lyman [illegible], and others in the cast were adequate. Sky Farm 20-26.

[illegible] H. COLGRAVE.

NEWARK.

The [illegible] 14-19. The opening week of the [illegible] with The Prince of Pilsen as [illegible]'s scored heavily 14-19 with [illegible] City. In the realism of scenic [illegible] and accessories this play exceeded anything [illegible] yet been seen at this house. Ea-

pecially admirable was the river scene, of real water, on which plied boats of varied kind, while on the further shore were shown most effectively the myriad lights of a great city. Manager Blaney deserves credit for staging this play in a manner so satisfactory as to win the enthusiastic applause it received. The players capably reflected the scheme of the author, especially so as to Annie Ward Tiffany as Biddy Ronan, Russell Bassett as Abe Nathans, Walter Colligan as Mr. Arkwright, A. J. Jarrett as Tom Cooper, and Frances Meed, as both Annie and Helen Standish. Miss Tiffany's acting of the part of Biddy Ronan is as natural and as free from overacting as it has been from her first assumption of the part a few years ago. When Women Love 21-26.

The Empire pleased large audiences and made money by putting on For Her Children's Sake 14-19. Aside from the intrinsic worth of the play a material factor in its success was the presence in the cast of Beryl Hope, a former leading woman at Blaney's. Miss Hope's acting as Edna Kingsley was admirably gauged to just the right degree of intensity and of restraint as the situations demanded, and was at all times womanly. John E. Ince, Jr., was dignified and manly as Dr. Horace Parker. Master Clifford La Mont, Jr., and Little Marie La Mont as Bobby and Rosie respectively, were engaging and clever. The other members of the co. were competent. The scenery was satisfactory. Under Two Flags 21-26.

The Great White Diamond drew good Summer weather audiences to the Columbia 14-19. The performers were capable and were aided by elaborate scenery and stage settings. William West was good as Pietro Landazza, Seth C. Halsey was all that was required of him as Robert Thorn, Florence Huntley was well adapted to the part of Lola Brace, Matthew Hanley as Jakey Loosefish, and Mary MacDonald as Maggie Loosefish furnished acceptable comedy. The Night Before Christmas 21-26. C. L. NELSON.

NEW ORLEANS.

The Grand Opera House opened its regular season 12 with the Baldwin-Melville Stock co., presenting an attractive version of Paul Revere. The entire co. was given an opportunity to display its talents, and did so with more or less success. The attendance was phenomenally large and enthusiastic during the week, and there is every reason to believe that it will continue so. The subscription list has reached the $40,000 mark, and this alone is a sufficient guarantee for a successful season. In the selection of Mabel Montgomery and Lester Lonergan, who are playing leads, the management is to be congratulated, for both these artists are people of recognized ability. As for Flora Parker, the ingenue of the co., no more gracious or clever little actress, in her line, has graced the boards of this theatre. The play was well acted throughout, and the entire co. gave satisfaction. Mr. Lonergan in the title-role made a picturesque Paul Revere, and his portrayal of this hero of Colonial days met with commendation. Mabel Montgomery, as Mary Wayne, was a systematic and lovable sweetheart, and made the most of the limited possibilities of the role. As Priscilla Flora Parker could not have been surpassed, her cute and vivacious personality contributing much to her success. Susanne Santje, as Lucy Webb, gave the proper feeling to that unfortunate character. L. O. Hart, T. B. Findlay, John T. Dwyer, W. J. Deming, H. Percy Meldon, Guinio Socola, Hugh Gibson, Percy Barbat, and Bessie Shields were congenially cast, and their acting was intelligent. The scenery and costumes were of the period and exact as to details, and the celebrated ride of Paul Revere was realistically and effectively enacted. The Resurrection 20-26.

McFadden's Row of Flats, on its annual visit, was the bill at the Crescent Theatre 13-19, and has really lost none of its attractiveness. The rollicking fun and humorous phases of this farce-comedy opens a broad field for comedy work, which Teddy Simonds and Joseph F. Willard make the most of.

The Yellow Kids are still in evidence, with Bobby Ralston and Jerry Sullivan as the funny little fellows. The specialtaies introduced are first-class, and the entire cast works hard and harmoniously to please. Devil's Auction 20-26.

The Orpheum, after a thorough overhauling, painting and decorating, will begin its season 21.

J. MARSHALL QUINTERO.

MONTREAL.

The Toreador, with Jefferson De Angelis as Sammy Gigg, opened at the Academy 14 to fair business and proved a very pleasing attraction. The music is bright and catchy, the staging and groupings pretty, and the co. a capable one. Our old friend, Jefferson De Angelis, was as funny as ever in the role of the Tiger. Edgar Norton gave a most artistic and unconventional performance of Sir Archibald Szackett. William Blaisdell was an amusing Pettifer. Edna Burd made a charming Susan. Lilian English and Norma Bell were, respectively, good as Nancy and Dora. Adine Bouvier made a handsome Donna Teresa. Lulu Glaser in Dolly Varden 21-26.

The Bonnie Briar Bush is always a big favorite and opened to good business at Proctor's 14. That stirling old actor, J. H. Stoddard, repeats his splendid performance of Lachian Campbell, and Ruben Fax is again seen in his capital impersonation of Posty. Robert V. Ferguson makes an excellent McLure, and Edmund Hogan gives a neat sketch of Tammas. Mabel Brownwell is a sweet Flora. Blanche Thomas does clever work as Annie. Helen Holmes makes a charming Kate, and Adelaide Cumming a satisfactory Margaret. The two little tots, George Clark and Queenie Phillips, as Geordie and Jennie, are capital. David Harum 21-26.

Selma Herman in The Charity Nurse is the attraction at the Francais 14-19. Miss Herman is so very dainty and clever and possesses also such a large amount of emotional ability that it is a pity she has not a better vehicle in which to display her ability. The play is a melodrama of the most conventional and time-worn type, but beautifully staged and acted by a fairly capable co. Myra Davis is good as the Adventuress. James P. Lee was amusing as the Amateur Detective, and Herbert Prior did some strong work as Harry Farnum. Madeline Lee and Leona Powers, both clever children, alternated as Baby Ruth. A Fight for Millions 21-26.

The ever popular Faust is playing to large business at the National Francais, with Paul Cazeneuve in his well-known impersonation of Mephisto. Marguerite Audiot wins new laurels by her artistic impersonation of Marguerite. Jean Giraud made an excellent Faust. H. Palmieri is a capable Valentin, and Mlle. C. Nosiere a capital Martha. The piece is splendidly staged, some wonderful electrical effects being used for the first time. Patrice 21-26.

W. A. TREMAYNE.

DENVER.

Packed houses have been the rule at the Broadway 7-12 and the Prince of Pilsen is certainly making good. The opera is very tuneful and the score contains many gems. Trixie Friganza makes a stunning widow and is just as bright and vivacious as of old. She is exquistely gowned and shows some magnificent costumes. Her song of the American cities made one of the hits of the piece. Arthur Donaldson as the Prince ably fitted the role and rendered the Hiedelberg and Stein song with the chorus of students in fine voice. The prettiest song of the opera, "The Tale of the Sea Shell," sung by the Prince and Ruth Peebles was magnificent and scored a decided success. Walter Clifford as Artie was great and it seems a shame he is not called upon for more than one song. Henry Taylor and Elmira Forrest have a fine chance and their duet in the first act, "The Message of the Violet," is a beautiful song and one of the favorites. Ada St. Albans makes a cute Buttons. Jess Dandy is a good low comedian and is fine as Hans Wagner. His "Have You Ever Been in Zinzinatti" always brings down the house. Florodora 21-26.

One of the prettiest theatres in the country is Manager Pillon's new Curtis, and he isn't far from right. A decided change has taken place in this playhouse and the new arrangement is very pleasing. Being entirely remodeled and redecorated the color scheme shows to a decided advantage and we will expect great things from it. There is no reason why it will not be the favorite popular priced house of the city and the line of attractions will bring it even into a higher rank than heretofore. The Orphan's Prayer opened to big business. Spotless Town 13-19.

The Christian is playing to good business at the Tabs 6-12, and is as popular as ever. The role of Jno Storm being taken by Asa Lee Williard. Mr. Williard is an old Denver favorite, having made good in the Manhattan Stock co. some years ago. His conception of the role is good and shows careful study. The rest of the co. are good.

The Summer gardens closed their season Labor Day and we now look forward to the fine offerings promised us at the downtown theatres.

ONEY K. CARSTARPHEN.

PORTLAND, ORE.

The week at the Marquam Grand 7-12 was divided between Where Is Cobb and A Texas Steer. Both productions drew well for the time allotted to each. The first was a hopelessly stupid presentation of an inane and unattractive jumble of horseplay and buffoonery, while the Hoyt production was well presented as a whole, and made a hit. Milt G. Barlow as the Minister to Dahomey scored. The Chaperons 14-16. The Burgomaster underlined.

Tht Mordaut-Humphrey co. at Cordray's 6-12 pleased the romantic loving element of the theatregoing public by presenting The Legion of Honor. The play is of the Dumas-Hope order, and in such capable hands made a distinct and money making success. The principals in the cast were Edwin Mordant as Raoul, Mortimer Martini as D'Manbry, Paul Pilkington as Distrait, Ola Humphrey as Elsie, and Beatrice Bronfield as Baroness D'Alroy. An elaborate production of Theodore Kremer's Buried at Sea,

by the same co. at the same house, is announced for the week commencing 13.

The season at the Baker will open 13 with the Neill-Morosco co. in In The Palace of the King. The organization includes Lillian Kemble and Charles Wyngate in the leads, Thomas Oberle, our old friend of the Frawley days, Phosa McAllister, Frank MacVicars, Elise Esmond, H. S. Duffield, Winfred Rogers, Adora Andrews, Frederick Summer, and Della Buckley.

The Multnomah Athletic Club, of this city, will give a grand street fair on some four of the principal streets of this city for two weeks, beginning 14 and ending 26. The Jabour Carnival co. has charge of the amusements part. When Knighthood Was in Flower is to be given. JOHN F. LOGAN.

LOUISVILLE.

The season was auspiciously opened at Macauley's 14, 15 with Al. G. Field's Minstrels, a fine organization. All of the people scored distinct hits, particularly Field himself and Rees Prosser, the latter a Louisville boy. The attendance was large, and the Macauley first-nighters were out in full force. During the Summer the cozy little playhouse was put in perfect condition. With Manager John T. Macauley in charge and Elmore Miles and John L. Crovo as assistants in the box-office, and Professor Schwartz in the director's chair and Harry Burke "on the door," this popular house may be considered as launched upon a prospective prosperous season. Robert B. Mantell will open a one-night engagement 16 in The Light of Other Days. When Johnny Comes Marching Home will follow.

The attraction at the Avenue 13 was the comedy-drama Her First False Step. It was handsomely staged and acceptably well played. It abounds in sensational incidents, and the vaudeville features introduced were good. The Stain of Guilt, the work of a Louisville man, Walter S. Matthews, will open 19.

At the New Masonic The Two Little Vagrants, familiar to theatregoers here, proved a potent card. Neva Harrison, as Fan Fan, the star of the co., gave a clear cut rendering of the well-known part. Weber and Fields' success, Hoity-Toity, will begin a week's engagement 20.

James B. Camp, of the Auditorium, and his jovial, attractive wife were pictorially shown in a recent issue of the "Times." This time the genial manager, in a complimentary article, was referred to as "Lucky Jim." CHARLES D. CLARKE.

COLUMBUS.

The Gilded Fool, notwithstanding its previous presentations in this city, proved very acceptable as given by the Empire Stock co. 14-19. The several members of the cast acquitted themselves with credit, especially worthy of note being the work of Fay Courtney and Mr. Albion.

Uncle Josh Spruceby in the hands of a competent co. fared well at the High Street 10-12. Too Proud to Beg followed 14-16 and succeded in attaining a marked degree of favor. The Boylan Children were the feature of the performance, and they displayed uncommon ability both as actors and acrobats. The Bridget of St. George Hussey was an excellent piece of work, and the rest of the co. met requirements.

The When Knighthood Was in Flower co. under the direction of Frank Perley, rehearsed on the Southern stage 15-18. This organization will open at Middletown, O., 19, with Newark, Zanesville, and other Ohio towns to follow.

Theodore Frankenberg, who was for several years the dramatic critic for the "Columbus Citizen," and who is well known to local playgoers and traveling companies under the initials "T. T. F.," has severed his connection with the newspaper mentioned and is now associated with the "Ohio State Journal," having taken charge of its dramatic department. Mr. Frankenberg is known as a just, fearless, reviewer of things theatrical, and the comparative freedom of local dramatic writers on our several newspapers from the influence of the business departments of the same is due in a great measure to ceaseless efforts to place dramatic criticism on an independent basis.

W. W. PROSSER.

OMAHA.

Goodhue and Kellogg's Hello, Bill co. amused a good audience at the Boyd 10. John D. Murphy as William Fuller was extremely amusing, and is supported by a well balanced co. of comedians and pretty girls. The Volunteer 11, 12 was not so popular, and business was light, owing largely to unfavorable press notices. William H. West's Minstrels drew two large audiences 13 and gave an excellent performance. The co. includes a number of good singers and the specialties were fine. Chauncey Olcott 17. Yon Yonson 18, 19. The Village Parson 20.

The Krug is steadily winning new friends and indications are that the liberal patronage will continue. A Little Outcast was the attraction 10-12 and proved a money maker. Franklin Roberts in the title-role made a decided hit, and the climaxes received hearty encores from all parts of the house. The Punkin Husker opened a half week's engagement 14 to two good houses which were enthusiastic. An Orphan's Prayer 17-19. The Princess Chic and The Scout's Revenge divide week 20-25.

Local Manager Carl Reiter and his bride have returned from their honeymoon and are receiving the congratulations of their many friends. Mr. Reiter announces the opening of the Orpheum season 20, and the demand for seats is already enormous.

Through the courtesy of the management the Omaha newsboys attended the performance of A Little Outcast in a body 11. JOHN R. RINGWALT.

BUFFALO.

The regular season of the Star opened 14 with Frank Daniels co. presenting The Office Boy. Louise Gunning is seen in the title-role. Eva Tanguay is, without a doubt, one of the cleverest comediennes seen in Buffalo in many months, and easily carried away the honors of the performance. As to the chorus, there is no room for improvement as to looks, and the costumes are beautiful. Next attraction, The Mocking Bird.

Hearts Adrift is delighting large audiences at the Lyceum, and the players all acquit themselves creditably. Shore Acres 21-26.

Alaska proved a great drawing card at the Academy, playing to excellent business. Joe Welch in The Peddler to follow.

We are waiting anxiously for the initial production of Her Own Way, which takes place at the Star 24, and which will be used to exp'oit Maxine Elliott as an individual star.

The Cardinal co., with Edwin Holt in the leading role, has been rehearsing here for the past week, and will open at Rochester 21.

Teck Theatre will open Oct. 4 with The Sleeping Beauty and the Beast.

George Primrose is delighting large audiences at Shea's this week in his old plantation melodies.

Work has begun on the new Park Theatre, which is to be erected on the site of the old Court Street Theatre. P. T. O'CONNOR.

MINNEAPOLIS.

At the Metropolitan Theatre Haverly's Minstrels played a brief engagement 13-16 to fair business. A very good bill was presented. Billy Van, an old-time favorite, was very amusing. Eddy Leonard, Charles Richards, William Moore, George Vail, Frank Cooms, Dan Waldron, and Eddie Mazier also contributed taking specialties. When Johnny Comes Marching Home 17-19.

The Ferris Stock co. gave The Charity Ball at the Lyceum Theatre 13-19, opening to large business. A. Byron Beasley made an admirable Dick. Charles Burnham did a clever bit of character work as Judge Knox. Maisie Cecil made a decided hit as Bess. Leslie Bingham was excellent as Phyllis Lee. Grace Hayward was altogether pleasing as Ann Cruger, and Baby Blessing, as usual, was very interesting as Cain. The Cherry Pickers 20-26.

The Price of Honor held the boards at the Bijou Opera House 13-19 and played to excellent business. Lillian Rosewood as Gertie Merville and John Reagan as Maxey Long did some very creditable work. The others were satisfactory. Two Little Waifs 20-26.

The Banda Rossa, under the direction of Eugenio Sorrentino, is playing to good business at the International Auditorium, despite the inclement weather.

F. C. CAMPBELL.

TOLEDO.

On the Bridge at Midnight pleased good houses at the Lyceum 10-12. Alma Hearn, who assumed the leading part, is a capable actress, and H. P. Coffin made a most vicious villain. The rest of the characters were not deserving of special mention, but they interpreted the story in a satisfactory manner. The Middleman was ably presented by a good co., headed by Horace Lewis, 13-16. Stella Archer as Mary Blenkarn was especially well cast.

The Buffalo Mystery, at Burt's, played to crowded houses 10-12. Driven from Home, with Patrice as star, also drew well 13-16.

At the Empire Sweet Lavender was the bill 14-19. Mr. O'Meara and Miss Knott were acceptably cast for the most prominent parts. The play was well received by appreciative and demonstrative houses, and flowers and curtain calls were numerous.

C. M. EDSON.

TORONTO.

De Wolf Hopper, in Mr. Pickwick, at the Princess drew well 14, and prospects are for good business, though an unexpected spell of warm weather has not been in the interests of the box-office. The star himself, Digby Bell, Laura Bell, and Marguerite Clark were all capital. Frank Daniels in The Office Boy 21.

The Bandman Opera co. at the Grand 14 is giving us some capital light opera. The staging ond costeming of The Country Girl are much better than the average. Harry Cole, Florence Vie, Marie Elba, and Nora Mana wear first honors. The dances by the Gaiety Trio pleased. J. H. Stoddart in The Bonnie Brier Bush 21. Edwin Holt in The Cardinal 28.

The Coldstream Guards' Band will give their final concerts in Massey Hall 19 and 21.

It is expected that Mr. Small's new theatre will be completed early in November. If all is in readiness by the first of that month Mrs. Fiske will open the house. STANLEY McKEOWN BROWN.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): The Telephone Girl 7 drew good business; satisfied. McFadden's Flats 12; performance poor; attendance good.—MONROE PARK THEATRE (M. McDermott, mgr.): Harrison-Adams co. 7-12 presented Knobs o' Tennessee, Pink Dominoes, and Camille; attendance good; satisfied.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Season opened with McFadden's Row of Flats 9; business good; audience well pleased. Tim Murphy 17. Soldiers of Fortune 24.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): The Telephone Girl 9 pleased large audiences. McFadden's Flats 10; fair performance to good house. A Devil's Auction 17.

ARKANSAS.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): Hunting for a Wife 8; good business; co. well received. Richards and Pringle's Minstrels 10; topheavy house. Darkness and Daylight 14. Leon Hermann 17. Roach and Gardner 22. Payton Sisters 28-3. The Telephone Girl 9. Amelia Bingham 10.—BELL PARK THEATRE (Charles Senyard, mgr.): Spooner Dramatic co. closed two weeks' engagement 12; business good. Plays: Resurrection, Last of the Seminoles, Pearl of Savoy, Nell Gwynne, and A Yankee in Cuba. Season closed.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Otto H. Krauss co. 7-11; large business. Georgia Minstrels 9 to S. R. O. Looking for a Wife 10; large business. Spooner Opera co. 14 opened three weeks' engagement to S. R. O. Darkness and Daylight 15. The Christian 25.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, mgr.): Tolson Stock co. 7-9 in The New South, A Louisiana Romance, and Dr. Jekyl and Mr. Hyde; fair house; co. good. The Knowles, hypnotists, 10-12; good performances; crowded houses.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, mgr.): Georgia Minstrels 8; good business. Looking for a Wife 9; fair performance and business. Darkness and Daylight 12. Leon Hermann 17. The Christian 26.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): The Dairy Farm 13-15. A Texas Steer 21-23. Henry Miller 24-26.—BURBANK THEATER (Oliver Morosco, lessee): The Neill co. 7-12 did very well with The Cowboy and the Lady. Shenandoah 13-19. Baker co. 20—indefinite.—GRAND OPERA HOUSE: The Walter Sanford co. opened this house 6 in Sporting Life; attendance very satisfactory. My Jack 13-19.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Frank Cooley co. 7-10 presented Peaceful Valley, Daughter of Dixey, A Celestial Maiden, and Chispa; fair business. Frank Cooley co. 11-13. A Texas Steer 17. Henry Miller and Margaret Anglin 23. Bates and Watson 27-2.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): Frank Cooley co. 14-20 in A Bachelor's Honeymoon, Sapho, A Celestial Maiden, The Mouth of the Cannon, A Daughter of Dixie, Tom Sawyer, and The Sleeping City.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Stevens co. in Ten Nights in a Bar Room 7-13; performance commendable; house packed nightly. Same co. in East Lynne 14-20.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, mgr.): Richard J. Jose Minstrels 3; large and well pleased audience.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, mgr.): The Burgomaster 8 to large and pleased audience.—LAKE MINNEQUA THEATRE (C. A. Galloway, mgr.): Vaudeville and moving pictures 6-12 to good patronage.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Harry Corson Clarke 7 pleased fair house in His Absent Boy. The Burgomaster 8; good business and cast. The Christian 14. The Prince of Pilsen 15. West's Minstrels 12.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Greer, mgr.): Dark indefinitely; all cos. have canceled their engagements on account of the strike of the miners of the Cripple District.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Hello, Bill 12; good business; pleased. Burlesque Circus 22.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): The Burgomaster 11 to S. R. O.; performance fine. Joe Newman 18.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): U. T. C. 14; full houses. Miss Bob White 15 to packed house. The President's Daughter 16; fair house. Peg Woffington 18; good house. That Imprudent Young Couple 19; full house. Corse Payton Stock co. 21-26.—LYCEUM THEATRE (Daniel Humphries, mgr.): The Pride of Jennico 14-16 to full houses. The Factory Girl 17-19 to packed house. Why Women Sin 21-23. Mr. Pipp 24-26. The Christian Oct. 1-3.—DOCKSTADER'S THEATRE: Vaudeville opened 14 to good house, with the Seymours, Carson and Willard, the Harts, Copeland and Copeland, the Luciers and May Wardell.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): Kathryn Osterman presented for the first time her new play, a dramatization of Dwight Tilton's novel "Miss Petticoats," to large and fashionable gatherings 11, 12. Miss Osterman scored an individual success in the title-role, and played with force and discrimination, but she was handicapped by too long speeches and weak situations. The role is well suited to her, and if the play is carefully gone over and strengthened by judicious prunning she should have a successful vehicle for her first starring venture. The settings are especially attractive, and the cast well selected. Joseph Manning is deserving of special praise. The Silver Slipper 18, 19. Julia Marlowe, premiere, 21. Ghosts 22. The Billionaire 23. Creatore 24, 25.—NEW GRAND OPERA HOUSE (G. B. Bunnell, mgr; W. H. Van Buren, asst. mgr.): Howard Hall in The Man Who Dared 10-12 to banner business. Play is strongly cast this season and Mr. Hall is as dashing, daring and noble as ever. Clara Joel is a capital Grace Keaton, and Ethel Fuller as the Countess gives one of the best portrayals of a nonchalant adventuress seen here this season. Slaves of the Mine played to goodly gatherings despite the heat 14-16. The melodrama has some sensational scenes, especially the explosion of coal damp in the Vulcan mine. The cast is strong, and the play is well mounted. Happy Hooligan 17-19.—Orange Fair 16-18.—ITEMS: Miss Osterman was entertained at dinner by Mr. and Mrs. John C. Clark while here 11, 12.—Mr. and Mrs. Bunnell spent a few days yachting last week. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): E. V. Phelan Stock co. 14-19 in The Planter's Wife Still Alarm, On the Wabash, Humbug, The Road to Ruin, Resurrection, Led Astray, A Southern Romance, and A Woman's Victory; finished performances; fair houses. Julia Marlowe 22. Mary Shaw in Ghosts 23. Ellinore Sisters 24. The Billionaire 25, 26. One Night in June 17; well received by good audience. For Her Children's Sake 18, 19. The Smart Set 21, 22. Beyond Pardon 23.—ITEM: William R. Sill, at one time dramatic editor of the "Hartford Post," and for past few years identified with various theatrical enterprises, will be the personal representative of Weber and Fields' at their new Globe Theatre, Boston. A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Marie Cahill 10 in Nancy Brown to hearty welcome; support good. For Her Children's Sake 11, 12, attracted lovers of domestic travail. The Wizard of Oz 14; large house; pleased. Happy Hooligan 15, 16, pleased good houses. The Silver Slipper 17. The Smart Set 18, 19. The Pride of Jennico 21-23. Hearts of Oak 25, 26. W. P. HOPKINS.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Marie Cahill in Nancy Brown 11; large and very enthusiastic audience. Bennett and Moulton co. 14-19 opened to crowded house; co. and specialties fair. Jerome Sykes in The Billionaire 21. The Bostonians 25. EDWARD H. TIBBITTS.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): The Wizard of Oz 17; large audience. Isabel D'Armond as Dorothy, May Taylor as Cynthia, Bert Swor and John Swor as the Scarecrow and Tin Woodman were appreciated. Morgan and Hoyt's Moving Pictures with Lena Howe's Band 18; good audience. E. V. Phelan Stock co. 21-26 presenting The Planter's Wife, Still Alarm, On the Wabash, Humbug, The Road to Ruin, Resurrection, Led Astray, A Southern Romance, and A Woman's Victory.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Thelma 10; fair business and performance. The Fatal Wedding 12; S. R. O.; pleased. The Wizard of Oz 16; phenomenal business; performance fair. For Her Children's Sake 17; good patronage. Morgan and Hoyt's Pictures 19. One Night in June 21. Jerome Sykes in The Billionaire 22. Mary Shaw 26. The Ellinor Sisters 28. Under Two Flags 30.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Bennett and Moulton co. 7-12; good business. Cook-Church Stock co. 14-19 opened in Gypsy Jack. Other plays: An Actors' Romance, Romeo and Juliet, American Dollars, A Rough Rider's Romance, The Dice of Death, The Power of Love, and East Lynne; business good.

MERIDEN.—JACQUES OPERA HOUSE (Jean Jacques, mgr.): A Hoosier Daisey 11; fair business. Her Fatal Sin 12; fair business; pleased. Happy Hooligan 14; large business; pleased. The Wizard of Oz 15 to large and pleased audience. For Her Children's Sake 16; fair business. One Night in June 18. The Gates of Justice 19. Marion Francis co. 21-26.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, mgr.): New York Day by Day 11; topheavy house. The Village Grocer 12; fair attendance. The County Fair 14; light house.—ITEM: A new trolley line has been opened up between this city and Baltic, twelve miles, which improves patronage at the above house.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): A Hoosier Daisy 10 pleased fair audience. Ethel Brandon in Thelma 12; large audience. For Her Children's Sake 16; full house; well pleased. The Gates of Justice 16-18. Ghosts 21. Dainty Paree 22. Jerome Sykes in The Billionaire 24.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): From Rags to Riches 9; fair co.; poor house. For Her Children's Sake 10; co. mediocre; light house. Under Southern Skies 16; excellent co.; small house.

WINDSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): From Rags to Riches 11; good performance to fair business. One Night in June 15; satisfaction to good business. Under Southern Skies 17.

PUTNAM.—BRADLEY THEATRE (Jackson and Gorman, mgrs.): The County Fair 15 to good business, giving satisfaction. Beyond Pardon 21. One Night in June 23.

BRISTOL.—OPERA HOUSE (F. B. and G. B. Michaels, mgrs.): From Rags to Riches 10; good co. and house. One Night in June 16; very good co.; fair house. Hearts of Oak 21.

FLORIDA.

JACKSONVILLE.—BURBRIDGE NEW THEATRE (J. D. Burbridge, mgr.): Peruchi-Beldini co. 7-12 to large houses in Love and Loyalty, Under Two Flags, Mrs. Winthrop, Midnight Marriage, A Gambler's Wife, and Pals of Tennessee. A Devil's Auction 14; excellent performances to crowded houses. The Telephone Girl 15 to good business. Pickings from Puck 19.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Season opened with Leon Hermann Aug. 28 to fair house. The Telephone Girl 8 to good business. McFadden's Flats 11 to topheavy house. Devil's Auction 18. Tim Murphy 19.

GEORGIA.

ATLANTA.—GRAND OPERA HOUSE (Henry and Julius De Give, mgrs.): Tim Murphy in The Man from Missouri 14, 15; good houses; pleasing performances. Al. G. Field's Minstrels 17, 18; fair performances and business.

ALBANY.—SALE-DAVIS OPERA HOUSE (A. C. and L. E. Gortatowsky, mgrs.): Season opened 14 by The Telephone Girl to good house; performance pleasing. Pickings from Puck 21. Murray and Mack 28. A Trip to Chinatown Oct. 8.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Pickings from Puck 15; light business; performance good. Charles Miller 23, 24. The Convict's Daughter 28. Sweet Jessamine 30.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Dudley, mgrs.): The Telephone Girl opened the season 11 to large and moderately pleased audience.

MACON.—ACADEMY OF MUSIC (Henry Horne, mgr.): Regular season opened 10 with The Telephone Girl to good business. The Devil's Auction 15.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): The Burgomaster 19.—RIVERSIDE PARK (M. Christsen, mgr.): The Southern Carnival co. 12-17; large crowds.—THE RAYMOND (M. H. McMinn, mgr.): Will open 14 with His Father's Son.

ILLINOIS.

ALTOONA.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Zig Zag Alley 7 pleased fair audience. An Aristocratic Tramp 12; good matinee; poor night audience. When the Bell Tolls 13; good business. The Stain of Guilt 14. Kersand's Minstrels 15. The Flaming Arrow 19. Sandy Bottom 20. The Sewards 21-25. Two Little Vagrants 26. Leon Hermann 27. The Middleman Oct. 3. Hoity Toity 4. The Show Girl 5. A Break for Liberty 9. In the Good Old Summer time 10. James Boys in Missouri 11. Grace Hayward co. 12-17. A Hidden Crime 18. At Cripple Creek 24. Carrie Hart in Foxy Grandpa 25. Two Little Waifs 26. Charles B. Hanford 28.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Zig Zag Alley 9; good performance to good house. E. J. Carpenter's A Little Outcast 13; overflowing audience. A Ruined Life 14 to appreciative house. The Flaming Arrow 15; always draws well; good performance. The Storks 17. A Human Slave 18. Uncle Josh Spruceby 19. A Gentleman from Gascony 20. James Boys in Missouri 22. Superba 23, 24. At Cripple Creek 25. On Circus Day 27. When Johnny Comes Marching Home 29.

KEWANEE.—McCLURE'S OPERA HOUSE (C. C. Rowley, mgr.): Howard-Dorset co. 7-12 in Held by the Enemy, The Man from Mexico, Hazel Kirke, The Street Singer, Roanoke, Lady Nell, and A Soldier's Sweetheart; good satisfaction to full houses. A Ruined Life 15. A Human Slave 16. At Cripple Creek 19. The Game Keeper 24. The Denver Express 26. The Gambler's Daughter 28. A Hidden Crime 29. For Mother's Sake 30.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, mgr.): Two Married Men 7; performance not satisfactory. E. J. Carpenter's For Her Sake 8; fair house. A Royal Slave 10; fair attendance. Along the Mohawk 12; good house. When Johnny Comes Marching Home 15. A Gentleman from Gascony 16 canceled. Uncle Josh Spruceby 17. Hanlon's Superba 21. Under the Polar Star 23. Are You a Mason 25.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.): The Lyman Twins in At the Races 8; fair attendance. The Game Keeper 10 to good house. Uncle Josh Spruceby 12 to topheavy house. When Johnny Comes Marching Home drew one of the largest houses of the season. Sherlock Holmes 15. Irving-French co. 17-19. A Thoroughbred Tramp 22.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Zig Zag Alley 14; good house and performance. At the Old Cross Roads 21. A Little Outcast 24. Mississippi 25. When Johnny Comes Marching Home 28. The Village Parson 30. King Ping Pong Oct. 2. On the Bridge at Midnight 9. Peck's Bad Boy 16. The Tenderfoot 21.

JOLIET.—THEATRE (William H. Hulshizer, mgr.): Caught in the Web 9; good business and performance. Zig Zag Alley 10; large business and performance good. Dora Thorne 12 to S. R. O.; audience well pleased. Yon Yonson 13 to capacity; performance good. Quincy Adams Sawyer 16. The Gambler's Daughter 19. On the Bridge at Midnight 20.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, mgr.): The Minister's Son 12; fair business; satisfactory performance. A Human Slave 14 to small business. Quincy Adams Sawyer 17. Walker Whiteside 24. The Game Keeper 26. When Johnny Comes Marching Home 3. The Village Parson 6. Pennsylvania 14. King of the Desert 16.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): A Thoroughbred Tramp 7; good house. 'Way Down East 11 pleased good house. Zig Zag Alley 12; well received; good house. A Miner's Daughter canceled. Walker Whiteside 21. Mississippi 24. A Little Outcast 25. Quincy Adams Sawyer 26.

CENTRALIA.—PITTENGER GRAND OPERA HOUSE (George W. Pittenger, mgr.): Wilson-Brooks Comedy co. 7-9; good co.; fair business. Along the Mohawk 11; good performance. At Sandy Bottom 19. The Flaming Arrow 24. Hoity Toity 29. Pennsylvania Oct. 27.

OAK PARK.—WARRINGTON OPERA HOUSE (Frank H. June, mgr.): Carmen 11; fair house; poor co. The Minister's Son 16. For Mother's Sake 19. James Kennedy co. 24-26. The Girl from Sweden Oct. 2. Old Jed Prouty 6. On the Bridge at Midnight 8. The Game Keeper 10.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees): Two Merry Tramps 10; fair co.; good house. A Thoroughbred Tramp 13; well received by large house. A Ruined Life 17. James Boys 19. Fast Mail 20. At Cripple Creek 22. The Game Keeper 23. An American Gentleman 24.

RANTOUL.—NEAL OPERA HOUSE (J. D. Neal, mgr.): E. J. Carpenter's A Little Outcast 11; extra

good co.; S. R. O.; pleased. Millicent Evans and May Stocton deserve special mention. The Little Homestead 18.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John T. Conners, mgr.): Carmen 12 canceled. Funny Mr. Dooley 13 amused S. R. O. audience. All Aboard 19. A Gambler's Daughter 20. A Hidden Crime 26. Zig Zag Alley 27.

GALESBURG.—AUDITORIUM (F. E. Berquist, mgr.): Kennedy Theatre co. 7-12; record business by repertoire co.; pleased. Two Married Men 14; good house. My Friend from Arkansaw 19. Wallack Theatre co. 21-23. Hanlon's Superba 25.

CLINTON.—RENNICK OPERA HOUSE (H. L. Nicholl, mgr.): Sherman Stock co. 7-12 in A Narrow Escape, Down the Slope, The Octoroon, My Friend from Arkansaw, Beyond the Law, and East Lynne; fair business and co.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): At Sandy Bottom 10; fair business. A Devil's Lane 12; small audience. Just Struck Town 12 pleased fair house.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): Dora Thorne 9 failed to please large audience. The Little Homestead 14; good performance to good house.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): The Little Homestead 11; best of satisfaction; good business. At the Old Cross Roads 22. Sweet Clover 26. The Game Keeper 30.

CANTON.—GRAND OPERA HOUSE (F. B. Powelson, mgr.): Lyman's Twins 7 pleased fair business. The Game Keeper 8 pleased fair business. A Little Outcast 15 The Man from Gascony 18 canceled.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): The Little Homestead 13; large business; good satisfaction. A Ruined Life 16. At Cripple Creek 20.

PANA.—NEW GRAND (J. C. Gallier, mgr.): Fast Mail 7; small house; topheavy. A Little Outcast 10; fair house. A Royal Slave 15; fair house. The Little Homestead 25.

CHARLESTON.—THEATRE: E. J. Carpenter's For Her Sake 5; good audience well pleased. Billy Kersand's Minstrels 7; large audience. Wilson Brooks' Metropolitans 10; large house.

ELGIN.—OPERA HOUSE (Fred W. Jenks, mgr.): Caught in the Web 12; small audiences; fairly well presented.

BETHANY.—VADAKIN OPERA HOUSE (J. H. Vadakin, mgr.): A Devil's Lane 14; fair audience; pleased.

MARSHALL.—PYTHIAN THEATRE (Victor Janney, mgr.): Victor Janney will, on Oct. 16, again assume management of this theatre.

GALENA.—OPERA HOUSE (Charles Sheerer, mgr.): Dark 7-13. Sebele's Dog and Pony Circus 9; good performance. A Beggar Prince 18.

MENDOTA.—GERMANIA OPERA HOUSE (J. Allan Dubbs, mgr.): The Little Homestead 12 delighted audience; receipts $140. Carter's Fast Mail 16.

CHATSWORTH.—THE GRAND (Corbett and Baldwin, mgrs.): The Little Homestead 15; poor house; magnificent play. A Bunch of Keys Oct. 13.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): The Minister's Son 11; S. R. O.; well pleased audience. A Gambler's Daughter 23.

INDIANA.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, mgr.): Rentfrow's Stock co. 8-12; satisfactory business in The Lightning Express, A Fight for Millions, Midnight in Chinatown, Forget-Me-Not, Faust, Mooligan's Luck, Navado, and The James Boys in Missouri. Al. W. Martin's Ten Nights in a Bar Room 14 pleased fair house. The Funny Mr. Dooley 15 deserved larger house. When the Bell Tolls 18. E. J. Carpenter's For Her Sake 19. Carmen 23. Hunting for Hawkins 25. Maloney's Wedding 26. A Bunch of Keys 28. When Knighthood Was in Flower 30. A Royal Slave Oct. 1. Arizona 3. A Little Outcast 6.

KOKOMO.—SIPE THEATRE (C. H. Havens, mgr.): Hi Henry's Minstrels 8 to capacity; performance excellent. Marked for Life 10; good house; performance mediocre. Martin's Ten Nights in a Bar Room 12; good business; fair co. Uncle Josh Spruceby 14; fair co. and business. The Billionaires 16. E. J. Carpenter's For Her Sake 21. Are You a Mason 23. A King of the Desert 25.——ITEM: Opera House has been leased by C. H. Havens, manager of the Sipe Theatre, and will be opened for burlesque, vaudeville, melodrama and repertoire, but will not be opened in competition to the new house.

RICHMOND.—GENNETT THEATRE (O. G. Murray, mgr.): The Game Keeper 7 pleased good house. King of the Desert 10; good house and performance. Hi Henry's Minstrels 12; good performance; S. R. O. Younger Brothers' Last Raid 14. The Old Plantation 17. Roger the Great 19. The Billionairess 23. When Knighthood Was in Flower 24. A Romance of Coon Hollow 26. A Deserted Bride Oct. 3.——PHILLIPS' OPERA HOUSE (O. G. Murray, mgr.): Hottest Coon in Dixie 9 pleased fair crowd. Le Roy Stock co. 14-19; opening night S. R. O. Ebony Bells co. 21. Side Tracked Oct. 1.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, mgr.): Who, What, When Minstrels 9; fair business; good performance. Uncle Josh Spruceby 10 pleased large audience. A Break for Liberty 12 to S. R. O.; good performance. Maloney's Wedding 17. The Old Plantation 19. Rentfrow's Comedians 21-26. Pennsylvania 28. A Boy Wanted 30. Stephens Stock co. Oct. 1-3. Old Jed Prouty 5.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): A Break for Liberty 7 to two crowded houses. Marked for Life 8; large house. The Scout's Revenge 9. A Run on the Bank 10; large house; performance pleased. Rose Melville in Sis Hopkins 11; large house; performance excellent. Quincy Adams Sawyer 12 delighted two large houses. Howard Dorset co. 14-19. Karner Stock co. 21-25. De Wolf Hopper 26.

TERRE HAUTE.—THE GRAND (Thomas W. Barhydt, Jr., mgr.): E. J. Carpenter's For Her Sake 9 pleased good house. The Old Plantation 10, 11, fairly good houses; pleased. Marked for Life 12; good house pleased. Wilson Brook's Metropolitans 14-19 in Man's Enemy, Caught in the Web, The Funny Mr. Dooley, and The Darkest Hour to good houses. Kennedy Players 21-26. A Break for Liberty 28. Effie Ellsler in When Knighthood Was in Flower 29.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Who, What, When Minstrels 10; good business. Al. W. Martin's Ten Nights in a Bar Room 11; topheavy house. Uncle Josh Spruceby 12 pleased large business. On the Stroke of Twelve 17. The Way of the Wicked 19. A Billionairess 21. Are You a Mason 22. Pennsylvania 23. The King of the Desert 26. The Royal Slave 28. Maloney's Wedding 29.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, mgr.): Season opened with The Darkest Hour 1 to good business; good performance. On the Stroke of Twelve 3. Alaska 5. Who, What, When Minstrels 9. Uncle Josh Spruceby 10. A Break for Liberty 12. Maloney's Wedding 17. The Old Plantation 19. Rentfrow's Repertoire co. 21-26. Pennsylvania 28. A Boy Wanted 30.

MARION.—THE GRAND (E. L. Kinneman, mgr.): Martin's Ten Nights in a Bar Room 10; good audiences; pleased. For Mother's Sake 12; packed house. The Billionaires 14 pleased good audiences. The Way of the Wicked 15; good patronage. Maloney's Wedding 19. Just Struck Town 21. E. J. Carpenter's For Her Sake 22, 23. A Miner's Daughter 24. Pennsylvania 25, 26. The King of the Desert 29.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Rentfrow's Jolly Pathfinders 14-19 to good business.——AUDITORIUM (Harry G. Sommers, mgr.): Ben Hur 7-12 to capacity; co. far below the average, detracting greatly from the production. Mr. Dooley 14 to fair business. Gus Sun's American Minstrels 19. De Wolf Hopper in Mr. Pickwick 25.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): The Hottest Coon in Dixie 2; good house; performance fair. A Montana Outlaw 5; packed house; fine co. On the Stroke of Twelve 9 pleased large house. Who, What, When Minstrels 12; fair house; performance very poor. E. J. Carpenter's For Her Sake 17. Uncle Josh Spruceby 23.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): E. J. Carpenter's For Her Sake 10 to fair business. Sandy Bottom 12; fair business. On the Stroke of Twelve to topheavy house. Darkest Hour 17. Ten Nights in a Bar Room 22. A Break for Liberty 26. Carmen 29.

GARRETT CITY.—WAGNER OPERA HOUSE (J. William Wagner, mgr.): Leroy Stock co. 7-9 in The Shadows of Greater New York, Her Lord and Master, and A Woman Is the Cause of It All, to good houses; co. good. King of the Desert 17. Legally Dead 21. The Hoosier Girl 29.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Wilbur Opera co. 14-19 opened the season in Said Pasha and La Mascotte; good houses. When Johnny Comes Marching Home 24. David Harum 30.——PEOPLE'S (Pedley and Burch, mgrs.): Sandy Bottom 13 pleased fair house. Hoity Toity 20.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Marked for Life 9 opened the house, pleasing good audience. Hi Henry's Minstrels 10 pleased capacity. The Billionairess 21. King of the Desert 28. Two Orphans 28.

HAMMOND.—TOWLE OPERA HOUSE (James Wingfield, mgr.): Carmen 10; fair house; performance very unsatisfactory. A Ruined Life 13; large house; good performance. At the Old Cross Roads 20. A Bunch of Keys 27. Ghosts 30.

TIPTON.—KLYLEA THEATRE (C. W. Maxwell, mgr.): Uncle Josh Spruceby 15; fair audience; performance good.——ITEM: U. S. Marts, of this city, will break ground Oct. 1 for the erection of a $40,000 theatre.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): Renfrow's Stock co. Aug. 31-5; packed houses; fair co. Topsy Turvy 7 canceled. Mazie Trumbull in The Irish Pawnbrokers 22. Ghosts 26 canceled. Jersey Lillies 30. The Two Sisters Oct. 8.

DUNKIRK.—TODD THEATRE (Charles W. Todd, mgr.): Hi Henry's Minstrels 11; satisfaction to crowded house. Maloney's Wedding 16; good performance to fair house. Slaves of the Mine 21. Hamlin and Day Stock co. 24-26. Side Tracked 29.

ALBION.—HOWARD'S OPERA HOUSE (George Russell, mgr.): Season opened 17 with Gus Sun's Minstrels. A Hoosier Girl 30. Porter J. White's Faust Oct. 9. A Romance of Coon Hollow 20. Billy Clark's Minstrels 26.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Walker Whiteside in We Are Kings 11; excellent performance to capacity. Quincy Adams Sawyer 15.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, mgr.): At Cripple Creek 4; full house; good co. In Convict Stripes 9; fair house; appreciative audience. The Way of the Wicked 14.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): Martin's U. T. C. 3; satisfaction to good business. The Irish Pawnbrokers 12 pleased large audience. Driven from Home 24.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Uncle Josh Spruceby 9; good house well pleased. King of the Desert 15 to crowded house; excellent attraction. Howard-Dorset co. 21-26.

BLOOMFIELD.—PEOPLE'S THEATRE (Shryer and Slinkord, mgrs.): New Orleans Grand Colored Concert co. 12; performance fair; business small. A Break for Liberty 19.

NOBLESVILLE.—WILD'S GRAND OPERA HOUSE (C. M. Raphun, mgr.): The Old Plantation 15; small house. E. J. Carpenter's For Her Sake 18.

PORTLAND.—AUDITORIUM (Andrews and Littell, mgr.): King of the Desert 14 to good business. Howard Dorset co. 28-Oct. 3.

HUNTINGTON.—OPERA HOUSE (Ed. Harter, mgr.): Kennedy's Players 14-19 opened in Cheek to S. R. O.; good satisfaction.

MADISON.—GRAND OPERA HOUSE (Graham and Scheik, mgrs.): Will open season 16 with E. J. Carpenter's For Her Sake. A Devil's Lane 19.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, mgrs.): A Break for Liberty 9 to good business. The Darkest Hour 16.

INDIAN TERRITORY.

CHICKASHA.—WAGNER OPERA HOUSE (H. E. Burt, mgr.): Season opened with Columbia Comic Opera co. 7 in Girofle-Girofla.

CADDO.—NEW OPERA HOUSE (Amos K. Bass, mgr.): Ward and Wade Minstrels 28. A Wise Woman 29.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (G. H. Langsdale, mgr.): Columbia Opera co. 12; fair co. and house.

IOWA.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): An American Hobo 18. An Orphan's Prayer 29. Human Hearts Oct. 1. R. C. Gardner's Dog and Pony Show 5. Gus Sun's Minstrels 14.——WILSON THEATRE (C. D. Wilson and Son, mgrs.): Jack Hoeffler's Stock co. 7-12; fine business; strongest repertoire co. ever played here. Vera Michelena 17 in The Princess Chic. At the Old Cross Roads 25. An American Gentleman 29. Two Little Waifs Oct. 2. The Punkin Husker 5. Beggar Prince Opera co. 9, 10. Scott Joggins Rag Time Opera co. 12.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Irving-French co. 7-9 in An Irishman's Troubles, The Runaway Wife, and O'Moore's Courtship. Lyman Twins in At the Races 10; good co. to fair business. Thomas J. Smith in The Game Keeper 11 pleased good house. The Flaming Arrow 12; good business; acceptable performance. Uncle Josh Spruceby 23. Sweet Clover 24. When Johnny Comes Marching Home 26. At Cripple Creek 28. The Metropolitans Oct. 1-3.

OTTUMWA.—NEW MARKET STREET THEATRE (J. Frank Jersey, mgr.): Two Merry Tramps 7; good business; satisfactory co. Her Only Sin 10; capable co.; good house. Seigel-Myer Concert co. (local) 11; fair business; pleased. The Game Keeper 15. A Thoroughbred Tramp 18. Zig Zag Alley 22.——GRAND OPERA HOUSE (Dr. Lloyd T. Dorsey, mgr.): When the Bells Toll 8 failed to appear. McNett Concert (local) 17. Two Married Men 18. Joplin Opera co. 29. DR. AUSTIN J. MUMMERT.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): A Punkin Husker 9; good business; fair co. Zig Zag Alley 15. Kelcey and Shannon 16. Sweet Clover 19. When Johnny Comes Marching Home 24. Josh Spruceby 26. Pony and Dog Circus 28. The Village Parson 29. American Gentleman Oct. 1. Pikes Peak 3. On the Bridge at Midnight 10.——COATES' OPERA HOUSE (Frank W. Coates, mgr.): Dark.——STOUT AUDITORIUM (Y. M. C. A., mgrs.): Dark.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Season opened 7-12 by the Chase-Lister Theatre co., who broke the house record for a week's repertoire. Plays: Stricken Blind, In a Ranger Gallery, Uncle Josh Whitcomb, Kathleen Mavourneen, The Octoron, and The Lost Wife; co. good. Her Only Sin 14; fine co.; good house.

IOWA FALLS. — METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Gideon's Minstrels opened season 12 to large business; fine performance. Delayed train necessitated cutting matinee performance. Her Only Sin 21. At the Old Cross Roads 26.——ITEM: Oliver E. Marshall, formerly of this city, has taken the management of the Opera House at Mt. Morris, Ill. F. S. FOSTER.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Rosar and Mason's Comedians 7-9 in From Riches to Poverty, Burglar's Daughter, and Count of Monte Cristo. The Punkin Husker 12; large houses pleased. A Thoroughbred Tramp 15. Her Only Sin 17. Sweet Clover 21. Zig Zag Alley 23. At the Old Cross Roads 24. A Deserted Bride 28. Scott-Joplin Opera co. 30.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, mgr.): Gideon's Minstrels 2 opened the season to S. R. O.; good co. A Little Outcast 8; good business and co. Irving French co. 10-12 in O'Moore's Courtship, An Irishman's Troubles, A Runaway Wife; good co. and business. A Thoroughbred Tramp 14; light business. At the Races 16. The Game Keeper 18.

DES MOINES.—FOSTER'S OPERA HOUSE (Foster Amusement Co., mgrs.): Dark 7-12. Rosabelle Morrison 25, 26.——GRAND OPERA HOUSE (Foster Amusement Co., mgrs.): The Flaming Arrow 7-9 to fair business. A Thoroughbred Tramp 10-12 to light business. Yon Yonson 13-15 opened to and pleased good business. The Village Parson 17-19. Dora Thorne 21-23. At the Races 24-26.

CLINTON.—THEATRE (H. F. Tate, mgr.): Wilbur Opera co. 7-12; very successful business. Walker Whiteside in We Are King 16; formal opening of the season and new house; large audience. Zig Zag Alley 17. A Ruined Life 19. Van Dyke-Eaton co. 21-26. When Johnny Comes Marching Home 25. The Village Parson 28.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, mgr.): Morey Stock co. 7-12 to the largest business ever played by any co.; best of satisfaction. Plays: A Woman's Way, Young Miss Military, Cleopatra, Michael Strogoff, The Romance of a Gypsy Queen, and Down in Dixie. One Circus Day Oct. 5. Chase-Lister co. 19.

FAIRFIELD.—GRAND OPERA HOUSE (Payton and Swearingen, mgrs.): Hickman and Miller 7-11; poor satisfaction. Lyman Twins in At the Races 12 to packed house; excellent co. Around the World in Eighty Minutes 28. My Friend from Arkansaw Oct. 1.

WEST MADISON.—EBINGER GRAND (C. H. Salisbury, mgr.): A Gentleman from Gascony 9 canceled. At the Races 11; fair business; performance good. The Game Keeper 12; poor business; good performance. A Thoroughbred Tramp 20. Sherman Stock co. 21-26. Little Red School House 29.

BOONE.—ARIES OPERA HOUSE (Wiley and Kirby, mgrs.): House opened 2 with Two Merry Tramps to fair business. The Flaming Arrow 4. Land o' Cotton 7. Two Little Waifs 8. Sweet Clover 12. Yon Yonson 17. Lyman Twins in A Trip to the Races 19.

FORT DODGE.—MIDLAND THEATRE (Beth Meservey, mgr.): Two Little Waifs 7; good co.; fine business. Land o' Cotton 8 pleased large audience. Sweet Clover 11. Rosar and Mason's Comedians 14-19.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearington, mgrs.): Her Only Sin 11; co. deserved better attendance. Beggar Prince Comic Opera co. 14-18. Along the Mohawk 22. Lyman Twins 23. The Fast Mail 29.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Oliver Scott's Minstrels 14 failed to appear. Zig Zag Alley 18. Fashionable Society 19. Irving French co. 21-23. An American Gentleman 26. Walker Whiteside 28.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): The Game Keeper 9; light house. A Gentleman from Gascony 10 canceled. Uncle Josh Spruceby 11. Irving French co. 14-16 to good business.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): Mr. Plaster of Paris 10, 11 to good business; co. fair. An American Hobo 16. Young's Faust 29. Beggar Prince Opera co. Oct. 6, 7. A Little Outcast 13.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, mgr.): Irving-French co. 10-12 in A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship; good business. A Thoroughbred Tramp 14. Lyman Twins in At the Races 16. The Game Keeper 18.

MARSHALLTOWN.—ODEON THEATRE (Busby Brothers, mgrs.): Sweet Clover 14. Ward and Ward in Two Merry Tramps 15. Her Only Sin 18. Zig Zag Alley 19. Sam Siegel, mandolinist (return), 23. Irving French co. 24-26.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): Sweet Clover 7, 8; good houses; performance very artistic. Land o' Cotton 11, 12; good business; fair entertainment. West's Minstrels 14. Chauncey Olcott 15. The Princess Chic 19.

ALGONA.—CALL OPERA HOUSE (C. C. Call, mgr.): ITEM: Call Opera House is now under the management of C. C. Call, and was opened for the season by the Van Dyke-Eaton co. 7-12 to large audiences.

ONAWA.—OPERA HOUSE (Len C. Sears, mgr.): Will open 17 with Mr. Plaster of Paris. On Circus Day 24. The Missouri Girl Oct. 7. A Little Outcast 17. Ole Olson and Spirit Land 30.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): Season will open 15 with Sweet Clover. An American Hobo 17. An American Gentleman 28.

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, mgr.): Land o' Cotton 9 to good house. Formal opening 10 with Sweet Clover; fair house. Mr. Plaster of Paris 15. A Wise Member 26.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Sweet Clover 16. An American Gentleman Oct. 2.——STEYER'S OPERA HOUSE (George Higgens, mgr.): Dark.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Two Little Waifs 13; good business. Chauncey Olcott 17.

MISSOURI VALLEY.—NEW THEATRE (Will Smith, mgr.): Rip Van Winkle (local) 8 to good house; good performance. Two Little Waifs 14.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cate, mgr.): At Pikes Peak 10 failed to please.

CORNING.—OPERA HOUSE (F. C. Reese, mgr.): Two Merry Tramps 18.

KANSAS.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): American Stock co. 7-12; good houses. Plays: Work and Wages, The World, A Lost Wife, Honest Hearts, Du Barry, and Babo. John C. Hall co. 21-23. Noble Dramatic co. 28, 29. The Land o' Cotton 30. A Stranger from London Oct. 1. Two Little Waifs 2. Culligan's Minstrels 3.——TOLER AUDITORIUM (H. G. Toler, mgr.): Dark.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Gordon Parker, mgr.): Season will open 25 with Columbia Opera co. The Wizard of Wall Street 28. Land o' Cotton Oct. 2. Two Little Waifs 5. Wade and Ward's Minstrels 10. Dora Thorne 15. Her Only Sin 19.

PARSONS.—EDWARDS' OPERA HOUSE (W. T. Neligh, mgr.): Season opened with A Stain of Guilt 1; crowded house; co. fair. Under Southern Skies 9 entertained packed house. A Runaway Tramp 15. Harry Ward's Minstrels 17. Scott Joplin's Rag Time Opera 18.

WINFIELD.—GRAND OPERA HOUSE (Ed. R. Byers, mgr.): Noble Dramatic co. 7-12 in Gay Mr. Tompkins, Michael Strogoff, The Embassy Ball, Ruben Glue, Lucky Ranch, and Resurrection, to the largest business ever done by a repertoire co. in the history of the house; co. good. Columbia Opera co. 19.

TOPEKA.—NEW CRAWFORD OPERA HOUSE (Kane and Crawford, mgrs.): Spotless Town 7; large audience well pleased. Ward and Wade's Minstrels 8; good business and performance. Florodora 12; large and well pleased audiences. Human Hearts 13; good business.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): An American Gentleman 7; excellent production to well filled house. Human Hearts 9; good house well pleased. Scott-Johnson Minstrels 17. A Wise Woman 19. Sandy Bottom 30. American Stock co. Oct. 5-8.

ATCHISON.—SEATON'S OPERA HOUSE (P. H. Alexander, mgr.): Ward's Minstrels 9 to large house; performance fair. Florodora 11; large house; performance excellent. Human Hearts 14. Land o' Cotton 17. The Storks 19. Under Southern Skies 25.

IOLA.—OPERA HOUSE (T. T. Anderson, mgr.): Bonnair Price co. 7-12 in A Woman's Power, Maud Muller, Foxy Uncle Dudley, Where Duty Calls, and Sin and Sorrow, pleased good houses. Madame Lucas 16. Culligan and Morgan 17.

LEAVENWORTH. — CRAWFORD OPERA HOUSE (Morris Cunningham, mgr.): Human Hearts 12; excellent business; very good cast. American Stock co. 13-15 in The World and A Lost Wife to good business; performances pleasing.

INDEPENDENCE.—AUDITORIUM (B. Blosier, mgr.): A Runaway Tramp 19. Weary Willie Walker Oct. 6. Wizard of Wall Street 9. Harry Ward's Minstrels 14.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Enrich, mgr.): An American Gentleman 8. Human Hearts 11. Both gave very good performances to fair business. Shamus O'Brien 14.

CHANUTE.—WILLIAMS' THEATRE (G. W. Williams, mgr.): Dark. Columbia Opera co. in Girofle-Girofla 18.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): Spotless Town 11; fair play; good house. A Volunteer 16.

HUTCHINSON.—HOME THEATRE (W. A. Loe, mgr.): Marie Fountaine co. 8, 9, in The Blue and Gray and Along the Wabash; good houses pleased.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): American Stock co. 16-19.

KENTUCKY.

RICHMOND.—NEW OPERA HOUSE (D. C. Wiggins, gen. mgr.): Barlow's Minstrels 9; good house and co. Robert Mantell 15.——GRAND OPERA HOUSE (Baxter and Jewett, mgrs.): Edsall-Winthorpe Stock co. 7-12; fine audience 7; poor crowds balance of week; poor co. Who, What, When Minstrels 19.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): Regular season opened Aug. 31 with Mr. Jolly of Joliet, failed to please moderate house. Dora Thorne 1; fair business. Root-Gardner Polyscope 14; fair house. Hermann 19. An Aristocratic Tramp 22. Georgia Minstrels 21. Katie Emmet 23. Hoity Toity 28. Schofield-Mariaschalchi recital 29.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye, and Frank, mgrs.): Robert Mantell in The Light of Other Days 14; excellent performance to good house. 'Way Down East 18.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Murray Comedy co. 14-16; fair business. Plays: True as Steel, Netty, the News Girl, and The Resurrection. 'Way Down East 19.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Barlow's Minstrels 11, 12; excellent performances to large houses.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Wilbur Opera co. 21-26.

PARIS.—GRAND OPERA HOUSE (E. C. Wiggins, mgr.): Robert Mantell 18.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Looking for a Wife 13; fair house; poor co. Darkness and Daylight 17. Olympia Opera co. 20-26.

LAKE CHARLES.—OPERA HOUSE (J. S. Toomer, mgr.): Mr. Jolly of Joliet 12 to S. R. O.; good co. McFadden's Flats 20.

MONROE.—OPERA HOUSE (I. Sugar, mgr.): House will open 28. Alphonse and Gaston Oct. 11.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): The Volunteer Organist 14; fairly well received. The Mocking Bird 15 to large business; co. excellent. The Bostonians 18, 19. Fenberg Stock co. 21-26, opening with A Man of Mystery.——PORTLAND AUDITORIUM (W. R. Chapman, conductor): Maine Musical Festival Oct. 1-3.——ITEMS: Edgar Kent, of Gem Stock co., is taking a vacation at Belfast.—Byron Douglass has bought a residence in this city, where he will make his future home. [illegible] has leased the Jefferson Theatre for six weeks next Spring for a run of stock plays under his direction. —Stephen Bogrett, press agent of Gem Theatre, has assumed the management of one of A. Q. Scammon's road cos. M. C. RICH.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): As You Like It 1; good house and performance. James R. Waite 3; excellent business; co. very good. Colonial Picture co. 9; large houses. The Volunteer Organist 12; good satisfaction to large business. Harcourt Comedy co. 14-19 opened to S. R. O., presenting Love and Money; good co. Other plays: Slaves of Russia, Wicked London, Reaping the Whirlwind, Man's Enemy, The Gunner's Mate, Lights of New York, and New York After Dark. The Real Widow Brown 22. Hello, Bill 25. Daniel Sully 29. Bennett-Moulton co. Oct. 5-10. Thelma 12. A Life's Mistake 16. Campbell Stratton co. 19-24. Kellar 30.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Hello, Bill 10; fine co.; large audience. Gorton's Minstrels 11; rather disappointed fair audience. Colonial Moving Pictures (local benefit) 12; highly pleased large audience. Clara Turner 14-19; good co.; opened to packed house. Anna Eva Fay 21-23. Daniel Sully 26. Daniel Ryan 28-Oct. 3. Harcourt Comedy co. 5-10. Howe's Moving Pictures 12. A Life's Mistake 13. Hearts of Oak 15. Thelma 17.

OLDTOWN.—CITY HALL (Otis Woodman, mgr.): Klark-Urban Comedy co. 7-12 to good business, having presented A True Kentuckian, Sealed Lips, Across the Desert, A Soldier's Honor, Velvet and Rags, and A Country Kid; co. and performances excellent. Gorton's Minstrels 15 to good house.

LEWISTON.—MUSIC HALL (Horbury and Cheltham, mgrs.): Fiske-Stock co. 7-12; well pleased houses. Plays: A Soldier of the Empire, Michael Strogoff, Breaking the Ban, A Struggle for Liberty, Cinderella, and Dr. Jekyll and Mr. Hyde; good co. Roe Stock co. 21-26.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): The Volunteer Organist 11 to good business; pleasing performance. Fernberg Stock co. 14-19 opened to packed house. Jessie Harcourt co. 21.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC: Sam T. Jack's Burlesquers 10 failed to please large audience. Al. H. Wilson in A Prince of Tatters 11 pleased large audience. Arizona 14 to large business; excellent co. The Governor's Son 16; clever performance to large business. Myers Stock co. 17-19 opened to good business with A Ragged Hero. Frank Adams Minstrels 23. George Sidney in Busy Izzy 28. The Fisherman's Daughter 30.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollibaugh, mgr.): Sweet Jasamine 15 for the first time upon any stage, to good business; performance poor. The Governor's Son 19. Hargreave's Big Rail Road Show 19. Eva Montford 21. Uncle Hune 26. Alberta Gallatin in Ghosts 30.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, mgr.): Frank Adams' Minstrel Fantasma 15 opened season to a large and enthusiastic audience. The Governor's Son 18. Myers Stock co. 21-23. The Fisherman's Daughter 28.

MASSACHUSETTS.

NORTH ADAMS.—EMPIRE THEATRE (James P. Sullivan, mgr.): Daniel Sully in The Old Mill Stream 15; small, enthusiastic audience. York State Folks 16; good business. Katherine Rober 21-26. Mildred Holland 28. The Bostonians 29. Mr. Pipp Oct. 1. 'Way Down East 2. Eight Bells 3.——RICHMOND THEATRE (William P. Meade, mgr.): The Wizard of Oz 19; heavy advance sale. Old Jed Prouty 22. The County Fair 23. As You Like It 24. A Game of Hearts 25. On the Frontier 26.——ITEMS: The season at Valley Park Theatre has closed, and Mr. Meade will devote all his time to the Richmond Theatre.—Manager Sullivan, of the Empire, is planning to run a special train to Pittsfield 28, when his new Colonial Theatre is opened. THOMAS A. HAGGERTY.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, mgr.): Thomas E. Shea 7-12; fair business. Corse Payton's Comedy co. 14-19 opened with Rosedale; fair house. Plays: The Sultan's Daughter, The Wall Street Merchant, Resurrection, Duchess Du Barry, Robert Emmett, The Beautiful Slave, Davy Crockett, and The Trail of Sin. Cook-Church co. 21-26.——BIJOU (Henry Myers, mgr.): Lottie Williams in Only a Shop Girl 10-12; large business; good production. The Minister's Daughters 14-16; fair business. Beyond Pardon 17-19. Wealth and Poverty 21-23. Looping the Loop 24-26.——RICH'S (A. E. Rich, mgr.): Foxy Mrs. Katzenjammer 10 opened for three nights, but the farce being unsuited for a burlesque house, it was decided to close the engagement after the first night.

HOLYOKE.—OPERA HOUSE (B. L. Potter, mgr.): The Old Mill Stream 11; good audience pleased. One Night in June 14; small attendance. Wedded and Parted 17 did not appear. Mrs. Delaney of New York 18. Bennett and Moulton co. 21-26.——THE EMPIRE (T. F. Murray, mgr.): Peck and His Mother-in-Law Abroad 10-12; large and pleased audiences. The Game of Life 14-16; fair attendance. The Fatal Wedding 17-19 opened to large business. The Man Who Dared 21-23. Beyond Pardon 24-26.

PITTSFIELD.—ACADEMY OF MUSIC (W. A. Wesley, mgr.): One Night in June 12 pleased good business. Daniel Sully in The Old Mill Stream 14 and York State Folks 15; satisfactory performances to fair houses. A Game of Hearts 18. Old Jed Prouty 21. The Fatal Wedding 23. On the Frontier 25. As You Like It 26. Road to 'Frisco 28. The County Fair 29. Dainty Paree 30.——BERKSHIRE PARK THEATRE (P. J. Casey, mgr.): Vaudeville 14-19.

WORCESTER.—THEATRE (Felix R. Wendelschaefer, lessee): York State Folks 9, 10; pleasing performance; good business. The Silver Slipper 11, 12; enthusiastically received by large audience. The Mocking Bird 16. The Bostonians 17; large and appreciative audience. Julia Marlowe 23. There and Back 24. Mary Shaw 25.——LOTHROP OPERA HOUSE (P. F. Shea and Alf T. Wilton, mgrs.): On the Frontier 14-19; good business. Thelma 21-26.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgr.): Frankie Carpenter co. 7-12; good business. Jere McAuliffe 14-19; business good. Plays: The Belle of Richmond, A Runaway Match, The Black Eagle, The Penitent, Pitfalls of New York, Between Love and Duty, A Wife's Honor, Mystery and Love, and Outcasts of a Great City. Daniel Sully 21. Thomas E. Shea 28-Oct. 3.——CASTO (Al. Haynes, mgr.): Season will open 21.

SALEM.—THEATRE (Cahn and Grant, mgrs.): Katherine Rober 7-12; successful week. May Fiske 14-19; large business. Plays: A Soldier's Sweetheart, The Power of the Cross, Deacon's Daughter, The Man from Mexico, Thelma, River Pirates, Pearl of Savoy, Nellie the Newsgirl, and As You Like It. The Bostonians 22. The Sign of the Cross 24. Eight Bells 25. The Volunteer Organist 26. McAuliffe Stock co. 29-Oct 7.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Corse Payton Comedy co. 7-12; large business. Plays: The Sultan's Daughter, Rosedale, The Wall Street Merchant, Resurrection, The Beautiful Slave, Duchess Du Barry, Robert Emmett, Davy Crockett, and The Trail of Sin. Aubrey Stock co. 14-19 opened in The Prince and the Sword to full house. May Fiske co. 21-26. Frankie Carpenter co. 28-Oct. 3.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Frankie Carpenter and Jere Grady 14-19; good business. Plays: Pawn Ticket No. 210, A Child of Fortune, The Garrison Girl, Shelter Bay, The Fairies' Well, Foxy Teddy, A Romance of Vermont, On the Maine Coast.——ACADEMY OF MUSIC (R. F. Murphy, mgr.): Looping the Loop 17-19; good houses.

NORTHAMPTON. — ACADEMY OF MUSIC (James R. Gilfillan, mgr.): Peck and His Mother-in-Law Abroad 7; good houses. Daniel Sully 12; good business in The Old Mill Stream 12. The Wizard of Oz 18. The Heart of Chicago [illegible]. For Her Children's Sake 21. The Fatal Wedding [illegible]. Bennett and Moulton co. 28-Oct. 3.

ORANGE.—PUTNAM [illegible] HOUSE (W. J. Cook, mgr.): Regular [illegible] with Daniel Sully in The Old Mill [illegible] to good house; performance excellent. [illegible] Prouty 18. Howe's Moving Pictures [illegible] 'Way Down East 29. Foxy Mrs. K[illegible]

[illegible] THEATRE (John R. [illegible]): [illegible] Heart 10; fair business. [illegible] performances to light business. [illegible] in The County Fair 19. On the [illegible] HALOM PARK THEATRE (Tom [illegible]): The Mikado 7-12 closed the season.

[illegible]FIELD. — OPERA HOUSE (Lawlor

Brothers, mgrs.): Peck and His Mother-in-Law Abroad 9 opened season; excellent play to good house. Slaves of the Mine 12; fair play; good house. Wealth and Poverty 17. The Village Fool 23.

MILFORD.—MUSIC HALL (H. E. Morgan, mgr.): Beyond Pardon opened the season 15, giving the best of satisfaction to a large audience. Looping the Loop 23. Peck and His Mother-in-Law Abroad 28.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Looping the Loop 14-16 pleased good business. A Homespun Heart 17, 18; performance and attendance satisfactory. Hello, Bill 19.

MALDEN.—AUDITORIUM (George D. Campbell, mgr.): Hanlon's Superba 3, 4; fair houses. Phelan Stock co. 7-12; business and co. fair. Yankee Consul 19.

MICHIGAN.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, mgr.): Walker Whiteside in We Are King 10 pleased good audience. The Pride of Newspaper Row 11; fair business; very good satisfaction. Tom Marks Stock co. 14-19 opened to S. R. O.; excellent satisfaction. Plays: Red Cross Nurse, The Resurrection, The Detective, Just Before Dawn, The Defaulter, and The Little Minister. Mrs. Le Moyne in Lady Berinthea's Secret 22. On the Bridge at Midnight 23. E. T. MILLS.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): The Missouri Girl 9 pleased fair house. When the Bell Tolls 10 pleased fair house. The Way of the Wicked 11; fair house; satisfactory. J. C. Lewis in Si Plunkard pleased very fair house. Mickey Finn 14; fair house; pleased. The Pride of Newspaper Row 15, 16; fair houses and satisfaction. Mrs. Le Moyne 23. Caught in the Web 24. Richard Carvel 25. A Bunch of Keys 26. A Country Girl 29. Just Struck Town 30. On the Bridge at Midnight Oct. 1.——HAMBLIN'S OPERA HOUSE (N. H. Widger, mgr.): Circumstantial Evidence 15; light house pleased. A Railroad King 23, 24. Peck's Bad Boy Oct. 3. Rodney Stock co. 12-16.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): Davidson Stock co. 7-12; highly successful engagement. Man to Man 14; fair and appreciative audience. The Two Orphans 17. Driven from Home 18. Si Plunkard 19. A Little Outcast 21. Sun's Minstrels 25. Mrs. Le Moyne 26. Just Struck Town 28. Jefferson De Angelis 29. Two Sisters Oct. 1. A Fatal Wedding 3. Quincy Adams Sawyer 5. Lulu Glaser 9.

MENOMINEE.—NEW OPERA HOUSE (Charles T. Greene, mgr.): At Cripple Creek 9; topheavy house; fair co. When Johnny Comes Marching Home 10; excellent performance to full house. Hunting for Hawkins 12. The Fatal Wedding 15. A Chinese Honeymoon 16. Melbourne MacDowell 22. The Girl from Sweden 26. Clay Clement 28. In Louisiana 30.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Davidson Stock co. 14-19 to S. R. O. Plays: Jim the Westerner, The Silver King, Parson Jim, Just Before Dawn, The Banker's Daughter, and Jack the Giant Killer. A Little Outcast 22. Gus Sun's Minstrels 24. Mrs. Le Moyne 25. Jefferson De Angelis 28.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): The Way of the Wicked 10; fair house and performance. Si Plunkard 14; good performance to excellent business. On the Bridge at Midnight 24. Gus Sun's Minstrels 26. Andrew Robson in Richard Carvel Nov. 1.

MANISTEE.—RAMSDELL THEATRE (C. M. Southwell, mgr.): Walker Whiteside in We Are King 8 to S. R. O.; pleased. The Denver Express 10; good performance and business. Two Orphans; excellent co. to S. R. O. A Little Outcast 16. Man to Man 18.

ST. JOHNS.—ALLISON OPERA HOUSE (O. L. Elder, mgr.): A Railroad Jack 5; S. R. O. A Girl from Sweden 8 pleased light house. A Royal Slave 9; excellent satisfaction to large house. In Convict Stripes 15. Two Orphans 16. A Little Outcast 23. The Missouri Girl 24. Caught in the Web 25.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Walker Whiteside in We Are King 9; large business. A Girl from Sweden 11 did not satisfy fair house. A Little Outcast 17. A Royal Slave 19. Gus Sun's Minstrels 26. Jess of Bar Z Ranch 28. The Fatal Wedding Oct. 1. Quincy Adams Sawyer 6.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): The Way of the Wicked 9 to good house. J. C. Lewis' Si Plunkard 11; good business. Side Tracked 12; usual good house. The Missouri Girl 17. For Mother's Sake 18.

LUDINGTON.—OPERA HOUSE (U. S. Grant, mgr.): The Denver Express 11; very poor attraction to packed house. A Country Kid 14; poor attraction to S. R. O. Man to Man 17. Passion Play 20, 21-27. Gaskell Stock co. 30.

HILLSDALE.—UNDERWOOD OPERA HOUSE (N. H. Widger, mgr.): Circumstantial Evidence 16; highly pleased small audience. For Mother's Sake 17. Side Tracked 21. A Railroad King 26. Marks Brothers 28-Oct. 3.

COLDWATER.—TIBBIT'S OPERA HOUSE (Joseph Henning, mgr.): The Irish Pawnbrokers 11; a large and pleased audience. Caught in the Web 15. For Mother's Sake 19. Down by the Sea 26. Carner Stock co. 28-Oct. 2.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): The Irish Pawnbrokers 10 to large and satisfactory business. The Village Postmaster 19. Sousa's Band 21, afternoon. Marks Brothers 21-26. Andrew Robson 28.

YPSILANTI.—OPERA HOUSE (Frank E. Case, mgr.): Tom Marks' co. 3-5 to full houses. Si Plunkard 10 pleased large house. E. J. Carpenter's For Her Sake 15. Caught in the Web 22. Hoyt's Railroad King 29.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Old Arkansaw 11; good attraction; pleased. Convict's Daughter 14; large and appreciative audience. The Girl from Sweden 23. Man to Man 30. In Louisiana Oct. 3. Yon Yonson 6.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): A Little Outcast 14; fair house; fine performance. A Royal Slave 23. Si Plunkard 28.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, mgr.): The Girl from Sweden 14; large audience. A Royal Slave 21. Si Plunkard 26. The Fatal Wedding 29.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): Walker Whiteside 12; fine co. Pride of Newspaper Row 14 to fair house.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): A Little Outcast 11; good co. to large house. A Girl from Sweden 16.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): The Convict's Daughter 17. A Chinese Honeymoon 18.

CALUMET.—THEATRE (John D. Cuddihy, mgr.): When Johnny Comes Marching Home 8; large business; very pleasing.

ALPENA.—MALTZ OPERA HOUSE (Steele and Denison, mgrs.): The Girl from Sweden 5; performance and attendance good. Side Tracked 9.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): Down by the Sea 25.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (Charles A. Marshall, mgr.): Two Little Waifs 12 pleased medium houses. The Fatal Wedding 14, 15. Walter Jones Comic Opera co. in The Sleepy King 17, 18. In Old Kentucky 19. A Chinese Honeymoon 22-24. A Convict's Daughter 25, 26. Martin's U. T. C. 28. Ezra Kendall 29. Melbourne McDowell Oct. 2, 3.——METROPOLITAN THEATRE (John A. Condon, mgr.): Gus A. Forbe's Metropolitan Stock co. 7-12 in Faust and Sapho pleased capacity. My Pardner 14-16. Mr. Barnes in New York 17-19.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Was She to Blame 9 to fair business; fair performance. An American Hobo; good business and performance. The Princess Chic 14 to very good house; fine performance.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Hans Hanson 14-16; good business; fine attraction. Patterson and Brainerd Carnival co. at the street carnival 14-19; first three days rainy and stormy.

NORTHFIELD.—AUDITORIUM (A. K. Ware, owner): An American Tramp 11; fair house; poor co. Dixon Stock co. will open here 18 in Don Caesar de Bazan and The Wonder. New Jersey Folks Oct. 2. East Lynne 9.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): North Brothers' Comedians 7-12; packed house; well pleased. A Wise Member 15. American Hobo 22.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): An American Hobo 7 pleased large audience. Sky Farm 17. Kelcy and Shannon 18.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Hans Hanson 8 to S. R. O.; pleased. Sky Farm 18. Gideon's Minstrels 24.

WADENA.—BURCH'S OPERA HOUSE (H. F. Burch, mgr.): Mahara's Minstrels opened the season 11 to good business.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): The Dazzler 21. Haverly's Minstrels 23.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Mahara's Minstrels 8; fair house; pleased.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Season opened with Mr. Jolly of Joliet 4; fair co to medium business. Alphonse and Gaston 15. Miller-Bryan Stock co. 17-19. The Telephone Girl 28. Al. G. Field's Minstrels 29. A Devil's Auction 30.——SUBURBAN PARK CASINO (Henry L. Mayer, mgr.): Closed very successful season 6 with Boston Ideal Opera co.; fine co. to fine business.

YAZOO CITY.—CITIZENS' OPERA HOUSE (Wolerstein and Co., mgrs.)): Season opened 10-12 with Boston Ideal Opera co., presenting Said Pasha, Girofle-Girofla and Mascotte to small but satisfied audiences. Alphonse and Gaston 14 to packed house; poor co. Devil's Auction 29. Field's Minstrels 30. The Telephone Girl Oct. 1.

HATTIESBURG.—AUDITORIUM (Alex. D. Hudson, mgr.): Opened 9 with Boston Ideal Opera co. (receipts $878.50); good performance well received. Harrison-Adams Stock co 14-19 opened in Captain Rackett to $287.75; excellent attraction. Peruchi-Beldini Stock Oct. 5-10.

CLARKSDALE.—THEATRE (W. A. Crawley, mgr.): Alphonse and Gaston 13; crowded house pleased. Regular opening will occur Oct. 3 with Telephone Girl. Ten Nights in a Barroom 6. Uncle Josh Spruceby 16. Barlow Minstrels 21. Virginia Drew Trescott 27.

JACKSON.—THE CENTURY (F. T. Raiford, mgr.): Boston Ideal Opera co. 7, 8; business and co. good. Alphonse and Gaston 12; poor co. to large house. Miller-Bryan co. 14-16. A Devil's Auction 28. The Telephone Girl 30. Field's Minstrels Oct. 1. When Johnnie Comes Marching Home 3.

MISSOURI.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): A Wise Woman 7 to good business. A Gentleman from Gascony 12 failed to appear. Kelcey and Shannon 14; good business. The Storks 18. Shamus O'Brien 19. Kersand's Minstrels 21. Watson's Americans 23. James Boys in Missouri 24. A Thoroughbred Tramp 26.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehring and Philley, lessees): Under Southern Skies 10 to S. R. O.; excellent co. In New York Town 13; packed house pleased. A Wise Woman 17. Harry Ward's Minstrels 18. Zig Zag Alley 20. American Stock co. 21-23. Sandy Bottom 27. Grace Hayward co. 28-Oct. 4.

SPRINGFIELD.—BALDWIN THEATRE (George F. Ollendorff, mgr.): Human Hearts 7; house fair; performance good. When the Belle Tolls 9; audience pleased; house good. Under Southern Skies 12; house well filled; performance excellent. Ward's Minstrels 19. American Stock co. 24-26.

LOUISIANA.—PARKS THEATRE (Druey Parks and W. B. Haley, mgrs.): E. J. Carpenter's For Her Sake Aug. 27 to good business. Under Southern Skies 31; full house; pleased. A Wise Woman 5; capacity. Aristocratic Tramp 9; fair house. Billy Kersand's Minstrels 16. Along the Mohawk 17.

MOBERLY.—HAGARTY'S OPERA HOUSE (P. Holloron, mgr.): Spotless Town 2; good co. and house. The Stain of Guilt 5 pleased large house. A Wise Woman 12 pleased fair house. Billy Kersand's Minstrels 17. Along the Mohawk 19. Shamus O'Brien 21. Mickey Finn 22.

RICH HILL.—SANDERSON OPERA HOUSE (Newman Gasson, mgr.): A Runaway Tramp 5 disappointed small audience. Ward and Wade's Minstrels 12; packed house; fine performance. Charles Breckenridge co. 17-19.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. P. Waterman, mgr.): A Wise Woman 10; fair co and house. A Honolulu Coon 16. Along the Mohawk 18. Richards and Pringle's Minstrels 25. Kennedy Players Oct. 12-17.

LAMAR.—OPERA HOUSE (Moore and McGillway, mgrs.): The Poor Mr. Rich 7 failed to appear. A Wise Woman 15. At Sandy Bottom 26. Breckenridge Stock co. 28-Oct. 3.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, lessee): Human Hearts 8; small house; performance fair. Shamus O'Brien 13; large house; good co. The World 20.

KIRKVILLE.—HARRINGTON THEATRE (F. M. Harrington, mgr.): The Iron Mask 11; fair audience; pleased . An American Gentleman 18. Kersand's Minstrels 22.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): Season opened 12 with An American Gentleman; pleased good house.

CARTHAGE.—GRAND OPERA HOUSE (E. S. Brigham, mgr.): Under Southern Skies 7; excellent attraction; good house. A Wise Woman 17.

MONTANA.

HELENA.—THEATRE (Fred W. Agats, mgr.): S. Miller Kent 8 in Fighting Bob; good house and performance. Over Niagara Falls 11; good performance. Ezra Kendall 15. Uncle Josh Spruceby 16. James and Ward 17. Royal Italian Band 20.

MISSOULA.—UNION OPERA HOUSE (A. H. Hartley, mgr.): Ezra Kendall in The Vinegar Buyer 10 entertained crowded house. Over Niagara Falls 12; good co.; fair house. Uncle Josh Spruceby 17.

ANACONDA.—THEATRE MARGARET (H. F. Collins, mgr.): Over Niagara Falls 9 to good business. Ezra Kendall 11 in The Vinegar Buyer; fair business; good co. Uncle Josh Spruceby 12 to light business.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, mgrs.): Grace Hayward co. 7-12 to jammed houses. Plays: Graustark, Woman Against Woman, The Belle of Richmond, The Galley Slave, The Favorite Son, and The Bondman. West's Minstrels 15. Chauncey Olcott 16. Human Hearts 18, 19. Reuben in New York 22, 23. Under Southern Skies Oct. 1.——AUDITORIUM (E. C. Rennick, mgr.): Ed Redmond co. 7-12 to crowded houses. Plays: Davy Crockett, My Lady Nell, Prince Romero, The Castaway, A Man of Mysterfy, Man and Master, Are You An Elk.

BEATRICE.—PADDOCK OPERA HOUSE (G. H. Johnson, mgr.): Fulton Brothers' Stock co. 4, 5, in Under Two Flags to S. R. O., and A Married Bachelor; satisfactory performances. Cora Van Tassel in The Volunteers 13; poor house and performance. Human Hearts 17. The Little Waif 21. Great Hewitt co. 28, 29.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): A Millionaire Tramp 12; good house and performance. Reuben in New York 25. A Star Boarder Oct. 16. A Little Outcast 22. Buried at Sea 27. The Minister's Son 31.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): The Volunteer 7; small house; fair performance. The Millionaire Tramp 10; good house; fair performance. An Orphan's Prayer 14; full house; excellent performance.

CENTRAL CITY.—THE GRAND (H. E. Glatfelter, mgr.): Song recital (local) 3; crowded house; performance excellent. An Orphan's Prayer 15. Ed. Redmond Oct. 1-3.

YORK.—AUDITORIUM (Joe Brown, mgr.): Stetson's U. T. C. 17. Redman co. 21-23. The Old Cross Roads Oct. 3.

FAIRBURY.—NEW OPERA HOUSE (E. L. Simpkins, mgr.): Fulton's Stock co. 7-9; good co.; fair business. Kirkhoff Dramatic co. 14-19.

NEVADA.

RENO.—McKISSICK'S OPERA HOUSE (Ed Piper, mgr.): A Friend of the Family 9; good house and performance. The Elleford co. 14.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. H. Harrington, mgr.): The Volunteer Organist 22.——PARK THEATRE (John Stiles, mgr.): Bennett-Moulton 7-12; co. and house good. Sheridan's City Sports 14-16 to excellent houses. The Man Who Dared 17-19. Aubrey Stock 21-26. Cook-Church co. 28-3.

DOVER.—CENTRAL PARK (Walter Phillips, mgr.): Season closed 12 with Gorman's Imperials.——CITY OPERA HOUSE (Charles E. King, mgr.): Season will open 17 with The Volunteer Organist. 'Way Down East 21. Eight Bells 24.

CLAREMONT.—THEATRE (H. T. Eaton, mgr.): Mildred Holland in The Lily and the Prince 15; deserving of a better house. 'Way Down East 24.——OPERA HOUSE (H. T. Eaton, mgr.): Howe's Moving Pictures 30.

LACONIA.—MOULTON OPERA HOUSE (Henry Clow, mgr.): Parada (local) 14-18; good performances and business. A Hoosier Daisy 17. 'Way Down East 22.

NASHUA.—THEATRE (A. H. Davis, mgr.): Bennett and Moulton co. 15-19 opened to good receipts. Daniel Sully 22. Robie's Burlesquers 23.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): The Volunteer Organist 16; fair house; audience pleased. Hello, Bill 18. Robin Hood 21.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.): The Great White Diamond 10-12; large business; co. very good. The Smart Set 13-16 opened to good business; co. excellent. The Night Before Christmas 17-19. The Lighthouse by the Sea 20-26.——ITEM: John Dillon, the Irish comedian, has been appointed Inspector of Bridges on the County Boulevard by the Board of Freeholders. THOMAS J. McALEER.

ELIZABETH.—JACOBS (G. W. Jacobs, mgr.): The Convict's Daughter 2 to fair business. Mickey Finn did not appear 4. Arizona 5 to good returns. Under Southern Skies 7 to large house. Nip and Tuck 8 to light business. Quinlan and Wall's Minstrels 10; fair business. New York Life 11, 12; poor returns. The Eternal City 14; poor house. Darkness and Daylight 15 to small audience. The Smart Set 17. Lost River 19. A Great Temptation 21. The Silver Slipper 23. The Blondells 24. Jim Bludso 26. As You Like It 28.——LYCEUM THEATRE (Edwin S. El Roy, mgr.): Wealth and Poverty 3-5 to good returns; pleased. The Great White Diamond 7-9 to very good business. The Little Church Around the Corner 10-12; people were turned away at five performances. A Ragged Hero 14-16; fair business. When Women Love 17-19. Utah 21-23. Sign of the Four 24-26. A Great Game 28-30. Looping the Loop Oct. 1-3.

TRENTON.—TAYLER OPERA HOUSE (A. H. Simonds, mgr.): Quinlan and Wall's Minstrels 11; business fair; performance satisfactory. The President's Daughter 12 pleased good house. King Dramatic co. 14-19 opened in Slaves of the Orient to S. R. O. Plays: Little Miss Bob, Held by the Enemy, Faust, Under the Polar Star, Man of Mystery, A Kentucky Girl, and Hands Across the Sea. Jim Bludso 21. Paul Gilmore in The Mummy and the Humming Bird 22. A Great Temptation 23. Darkness and Daylight 24. York State Folks 25. Lost River 26. The Silver Slipper 28, 29. Grace George 30, Oct. 1. Foxy Grandpa 2, 3. His Wayward Son 5. Marie Wainwright 6.

BRIDGETON.—CRITERION THEATRE (Ed. B. Moore, mgr.): Arizona 3; opening date; good house; very good performance. The Convict's Daughter 5. Stetson's U. T. C. 7; performance and house fair. Miss Bob White 9; crowded house at advance prices; very fine co. Zaza 10; very fine production; fair house. That Imprudent Young Couple 15; good production; fair house. The President's Daughter 16; good house; fair production. Human Hearts 21. The Mummy and the Humming Bird 23. York State Folks 26. Lost River 28. Grace George in Pretty Peggy Oct. 2. Nip and Tuck 6. Foxy Grandpa 10. The Buffalo Tragedy 12. Peck's Bad Boy 17. The Katzenjammer Kids 19.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): David Harum 11, 12; rather poor co.; excellent business. In the Palace of the King 14-16; large pleased audiences. Kyrle Bellew 19. Lost River 21-23. The Christian 24-26. The Mummy and the Humming Bird 28-30. Mrs. Wiggs of the Cabbage Patch Oct. 1-3. Vaudeville 5-10. Ada Rehan and Otis Skinner 19.——BIJOU THEATRE (J. H. Huntley and M. Moore, mgrs.): The Bondman, presented by the Huntley-Moore Stock co. 14-19, is having a good reception. A benefit which will be largely attended will be tendered Maybelle Moore 18.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Conroy and Mack 10-12 in Midnight in New York, For Love's Sake, For Love of a Woman, and Humbug; business good. Barlow and Wilson's Minstrels 14; fair house. Darkness and Daylight 16; fair audience.

RED BANK.—OPERA HOUSE (Charles E. Nieman, mgr.): The President's Daughter 9 to good business; good performance. Eugenie Blair in Zaza 12; excellent performance; good house. Beecher's U. T. C. 14; fair house. Barlow and Wilson's Minstrels 17. The Pride of Jennico 21.

BURLINGTON.—AUDITORIUM (S. Glasgow, mgr.): The Governor's Son 11; bright performance; large audience. The President's Daughter 14-19 pleased good sized house. Human Hearts 19. The Great Temptation 22. The Buffalo Burdick Tragedy 26.

PATERSON.—OPERA HOUSE (John J. Goetchius, mgr.): Arizona 10-12 to fair business; pleasing performance. Henrietta Crosman in As You Like It 14; large house; performance pleased. Lost River 15, 16; fair houses; co. capable. His Last Dollar 17-19. York State Folks 21-23.

BOONTON.—HARRIS LYCEUM (Harris Brothers, mgrs.): The Little Church Around the Corner 8; good business; fine performance. Erwood Stock co. 17-19. Watson's Orientals 26. Peck's Bad Boy 29.

NEW YORK.

ELMIRA.—LYCEUM THEATRE (M. Reis, mgr.): Quinlan and Wall's Minstrels 14 pleased capacity. Emma Bunting 15-19; large houses. Plays: The Wedding Bells, The Real Lord Lennox, To Be Buried Alive, The Lady from Laramie, Midnight in New York, An Heiress to Millions, The Little Lady Goes to Town, The Princess of Patches, The Bowery After Dark, and 'Way Out Yonder; excellent performances. Robert Emmet 23. Charles Hanford in The Taming of the Shrew 24. Lovers' Lane 25.——AUDITORIUM (E. H. Colburn, mgr.): Margaret Barry 15; large business. Kilties' Band Oct. 1.——ITEM: The Elmira Symphony Orchestra was organized 14, with a membership of fifty. Dr. Paul A. Zoelis is conductor. J. MAXWELL BEERS.

ROCHESTER.—NATIONAL THEATRE (Frederick R. Luescher, mgr.): The White Slave 14-16; good houses. Henrietta Crosman 17; sterling co.; large house. A Fisherman's Daughter 18, 19 pleased good attendance. Edwin Holt in The Cardinal 21-23. Only a Shop Girl 24, 25.——BAKER THEATRE (John E. Boyle, res. mgr.): A Working Girl's Wrongs 14-16; fine audiences. A Fight for Millions 17-19; greeted warmly by remunerative houses. The Child Wife 21-23. From Rags to Riches 24-26. Kilties' Band 27.——LYCEUM THEATRE (M. E. Wolff, mgr.): Orrin Johnson, supported by Maude Fealy, W. S. Hart, and a capable co., in Hearts Courageous 16, 17; fine audiences. The Mocking Bird 25, 26. Sleeping Beauty and the Beast 28-Oct. 3. J. W. CARRUTHERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): The Sleeping Beauty and the Beast 9-1; large business. Orrin Johnson in Hearts Courageous 17.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): The Christian 10-12; well done before good audiences. A Fight for Millions 14-16 drew fairly. A Working Girl's Wrongs 17-19. From Rags to Riches 21-23. A Child Wife 24-26.——BASTABLE THEATRE (H. A. Hurtig, mgr.): A Fisherman's Daughter 14, 15 to mediocre attendance. Henrietta Crosman in As You Like It 16; most artistic performance to fair business. The White Slave 17-19. The Factory Girl 21-23. The Cardinal 24-26. E. A. BRIDGMAN.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): Blanche Ring in The Jersey Lily 11, 12 pleased large houses. Sadie Martinot in The Second Mrs. Tanqueray 19. The Wizard of Oz 21. Mildred Holland 23.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): A Great Temptation 10-12 tempted large houses. New York Life was substituted for Beware of Men 14-16 and succeeded. The Winning Hand 17-19. The White Slave 21-23.——PROCTOR'S (F. F. Proctor, mgr.): The Prodigal Father 14-19; attendance large. Cumberland '61 21-26 will close the stock co. season. Isabelle Irving in The Crisis 28-30. Henrietta Crosman in As You Like It 31-Oct. 3. CHARLES N. PHELPS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): The Parish Priest 9; fair business. Payton Stock co. 10-12, presented Wealth and Poverty to pleased houses. Foxy Grandpa 14; co. not as strong as last season. The Two Sisters 15 deserved better business. The Elinore Sisters 16. York State Folks 17. Our New Minister 18, 19. The Game of Hearts 21. The Wizard of Oz 22. Agnes Ardeck 24. GEORGE C. MOON.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): Wedded and Parted 10-12; co. and business good. Wealth and Poverty 14-16; well pleased audiences. The Two Sisters 17-19.——RAND'S OPERA HOUSE (M. Reis, mgr.): The Jersey Lily opened its season 10 to good house. Our New Minister 17. Mildred Holland 18, 19.——LYCEUM THEATRE (R. H. Keller, mgr.): Treasure Island 10-12; fair business. Howard Hall in The Man Who Dared 14-16; good and well pleased houses. The Game of Life 17-19. Kidnapped in New York 21-23. Neil Burgess 24, 25. Isabell Irving 26. For Home and Honor 28-30. Marte of the Lowlands 1-3.——ITEMS: Tom J. Gebhardt, formerly at the Bastable Theatre, Syracuse, is treasurer at the Griswold and Rand's Opera Houses.—C. Gus Parsells, of this city, has joined The Billionaires co. as stage carpenter.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, mgr.): Chester De Vonde Stock co. 7-12 closed with The Old Willow Farm, Jack's Best Girl, and The Bond of Honor; business heavy. Smith and La Rose's New Octoroons 14; co. fair; light house. Mrs. Delaney of Newport (premiere) 15, a musical farcical comedy in three acts, book and lyrics by William Jerome, music by Jean Schwartz, and the introduction of the Elinore Sisters as stars, was successfully accomplished. Lost River 17! well interpreted; good attendance. Orrin Johnson 19. Charles K. Champlin Stock co. 21-26. Mary Mannering 25. The Wizard of Oz 28. Rowell, Lazelle and Vernon co. 29. George H. Adams co. Oct. 1-3.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Charles K. Champlin Stock co. 7-12; very successful engagement. Plays last half of week: Broken Lives, Pace that Kills, and Dice of Death; co. excellent. Henrietta Crosman in As You Like It 15; large and appreciative audience. Smith and La Rose's New Octoroons 16 pleased fine house. York State Folks 18. Mildred Holland 21. A Game of Hearts 23. Sadie Martinot 24. Under Southern Skies 25. Charles Evans 28. The Bostonians 30. Agnes Ardeck, due 19, changed to later date..

GLENS FALLS.—EMPIRE THEATRE (J. H. Holden, mgr.): The Minister's Daughter 10; business and performance fair. The Bonnie Brier Bush 11; business good; excellent performance. The Parish Priest 12; business and performance good. Katherine Rober Stock co. 14-19 opened to good business. Plays first part of week: The Clemenceau Case, Sapho, Roxana's Claim. Agnes Ardeck 21. Mildred Holland 22. Under Southern Skies 23. A Game of Hearts 24. Mary Mannering 26.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Under Southern Skies 12; good business; pleasing performance. Corse Payton's Stock co. 14-19 opened with Lost Paradise to good business. Other plays: Thelma, Michael Strogoff, The Two Colonels, An American King, The Irish Corporal, Denise, A Woman's Temptation, and Over the Hills to the Poor House; co. good. The Silver Slipper 21. Wizard of Oz 24. Mary Shaw 29. Marie Wainwright Oct. 2.

NEW ROCHELLE.—THEATRE (J. J. Armstrong, mgr.): New York Life 10; small house. Lost River 12; good business; good co. The Night Before Christmas 14; small house. The Mummy and the Humming Bird 17. Grace George in Pretty Peggy 18. Sadie Martinot 21. Widow Dooley's Dream 26. Katherine Kidder 28. Elinore Sisters 30. Why Women Sin Oct. 3. As You Like It 5. Game of Hearts 9.

FISHKILL.—ACADEMY OF MUSIC (Clarance Robinson, mgr.): Brandon-Courtney 10-12; poor co. and business. Down and Up 15; co. and business good. A Game of Hearts 17; co. fine; fair house. On the Road to 'Frisco 23. Widow Dooley's Dream 25. Powell co. 28. Adams Brothers 29, 30. An Aristocrat Oct. 5. The Village Grocery 8. Why Women Sin 13. The Black Thorn 15.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumber, mgr.): The Kilties 13; light house; well received. Hearts Courageous 14; fair house; fine performance. Mabel Paige 15, 16 in The Girl from the West, Beckey Bliss, The Circus Girl, and Tennessee's Pardner; crowded houses. Alaska 21. Two Sisters 23. Alphonse and Gaston 24. Minister's Daughter 25. The Game Keeper 26.

CANANDAIGUA.—DAVIDSON GRAND OPERA HOUSE (Wallace and Gilmore, mgrs.): Man to Man 4; fair co.; good business. Howard Stock co. 7-12; good co.; large business. Katherine Williard in The Power Behind the Throne 14; excellent co. to S. R. O. The Fisherman's Daughter 17. The Parish Priest 18. Shore Acres 19.

GLOVERSVILLE.—KASSON OPERA HOUSE (Robert Baird, mgr.): The Minister's Daughter 14 to good patronage. New Octoroons 15; satisfactory co.; business poor. Corse Payton's Stock co. 23-26.——DARLING THEATRE (Will E. Gant, mgr.): Dark. A Game of Hearts 22. Mildred Holland 24. Alphonse and Gaston 26. Under Southern Skies 29.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Down and Up 10; business fair. Brandon Courtney Stock co. 14-19 opened with The Tide of Life to good business. Plays first half of week: Dr. Jekyll and Mr. Hyde and Minnesota. Sadie Martinot in The Second Mrs. Tanqueray 23. Charlie Grapewin 28. M. E. Powell 30.

LE ROY.—NEW OPERA HOUSE (J. A. Maloney, mgr.): Culhane, Chase and Weston's Minstrels 2; good business and performance. My Friend from India 8, 9 (local); fine performances to S. R. O. Ben Hendricks in Ole Olson 16; good performance; fair business. The Minister's Daughters 23.

ONEIDA.—THE MUNROE (E. J. Preston, mgr.): Katherine Willard in The Power Behind the Throne 11; full house; excellent satisfaction. The Parish Priest 16; pleasing performance to small house. The Minister's Daughters 19. Kiltie's Band 21. When We Were Twenty-one 22.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters, res. mgr.): Bennett-Moulton co. 7-12; satisfaction to good houses. The Seward co. 14-19 (except 17) drew good houses. Quinlan and Wall's Minstrels 17. Myrkle-Harder Stock co. 21-26 (except 22). Our New Minister 22.

PORT JERVIS.—CASINO THEATRE (O. S. Hathaway, mgr.): Adelaide Thurston in Polly Primrose 5 pleased a small but appreciative audience. Under Southern Skies 9 to crowded house; performance excellent. A Game of Hearts 14 drew well; fair co. His Majesty and the Maid 28.

——NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): At Cripple Creek 3 opened regular season with good house; excellent performance. A Boy Wanted 19. Our New Minister 21. The Two Sisters 24.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): Auburn City Minstrels (local) 14, 15 to large audiences. Shore Acres 16 pleased good house. The Parish Priest 17 to good business. The Minister's Daughters 18; fair house. Bennett-Moulton co. 21-26.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Down and Up 16; poor performance to good house. Lost River 18. The Night Owls 19. The Second Mrs. Tanqueray 22. The Wizard of Oz 26.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Jefferson De Angelis 11 in The Toreador; fine house pleased. Bennett-Moulton co. 14-19 opened in A Daughter of the People to fine house; pleased. Foxy Grandpa 21.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Foxy Grandpa 15; large house. York State Folks 19; capacity. Under Southern Skies 22. Old Jed Prouty 23. The Winning Hand 24. Mildred Holland 26. George W. Munroe 28.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Foxy Grandpa 23. The Parish Priest 24. Charles B. Hanford 26. The Mocking Bird 28. Old Jed Prouty 29.

PERRY.—AUDITORIUM (Cole and Stainton, mgrs.): Season opened 14 with Ben Hendricks in Ole Olson; co. very weak; small house. The Minister's Daughters 24.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Foxy Grandpa 10, 11 pleased good audiences.

(Continued on page 23.)

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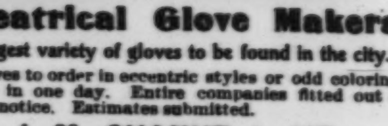

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WIGS

Harriet Hubbard Ayer gave a garden fete last week at her beautiful home at Atlantic Highlands in honor of the National Art Theatre Society. The most attractive feature of the occasion was the singing of "My Own United States" by Margaret Ayer as she stood beneath a canopy of flags.

Catherine Hooker, of the Ed. Maynard-Sarah McDonald company, on their tour this season through the Adirondacks, have been making a special feature of the prevailing craze, "In Sunny Africa" and "Has Your Mother Any More Like You?"

Vess. L. Osborne and Charles Prince furnished the music for the Seawanaka Corinthian Yacht Club at Oyster Bay last Friday, and played several numbers for President Roosevelt, among them being the new story ballad, "They All Spoke Well of You."

Eugene Ellsworth's novel song, "What Is a-Goin' to Become of Me?" is described as a "Dark Incident on a Dark Night." He claims this song is even better than "The Pooh Bah of Blackville Town," which scored a hit.

Frederick V. Bowers still continues to receive splendid press notices wherever he appears with the Dockstader Minstrels. His new song, "Every Day is Sunshine When the Heart Beats True," is rapidly becoming a hit.

N. Weinstein, who conducts a retail music store in the Flatiron Building, has recently published a dainty song, entitled "Mammy's Pickaninny's Lak' a Big Sunflower." The words are good and the melody pleasing. Several prominent singers are scoring with this song.

Chas. W. Doty's new song, "All Heroes Don't Go to War," is original in its construction, and should be a big winner.

Edward M. Ross was the first singer to use the slides just finished by DeWitt C. Wheeler for Al. Trahern's ballad "They All Spoke Well of You."

"Good Morning Glory," Heelan and Helf's new serenade number, is sung by Jane Whitbeck..

Julius Water is singing the ever popular ballad "Always," by Fred Bowers, and also "Come Out in the Garden with Me," a clever comic song.

W. F. Howard is using "Let Love Decide," by the Countess Jeneppe, with great success.

Maurice Haswell is singing "Sally" and "Still I am True," both published by the Peerless Publishing Company.

Singers who have not had a copy of the Walrus Company's four new songs, "When All Goes Wrong," "Tell Me Once Again," "My Sweet Ki-Yi" and "Be Good or I'll Quit You," are missing some very good numbers. Reports received by the company from many of the best singers in the vaudeville field indicate that in these four pieces the company has struck a couple of winners surely.

Illustrations are now being made for "When All Goes Wrong" and "When the Blue Birds Are in Tune" by one of the best-known slide makers in the country. The pictures will be taken from life and put forth in the most artistic manner.

Eleanor Falk, the well-known and charming vocalist, before beginning her season's regular work, is filling some special vaudeville dates. She is singing the waltz song, "Autumn Thoughts," by Melville Ellis, and "Come Down Mah Evening Star," the last song written by John Stromberg.

Wm. Chambus is singing a song with a catchy refrain "Lucie-oo-cie-oo."

The Royal Comedy Four, composed of Walter Van Allen, first tenor; M. Rale, second tenor; Bert Carl, baritone, and William Brockheimer, bass, are making a specialty of Standish and Silberberg's successful ballad, "Dear Rosalie."

Joe B. McGee has just arranged a new and attractive repertoire of songs; among them are such favorites as "I Feel So Very Lonely," "Come Out in the Garden with Me," "I've Got to Go Now 'Cause I Think It's Goin' to Rain" and "Trouble."

Frank Purcess and Jeanette Brooks, in their act "A Bell Boy's Troubles," are featuring two of Leo Feist's songs, "Eat, Drink and Be Merry" and "While the Band Was Playing Dixie."

Minnie Church is introducing "Sammy" in the "Game of Hearts" nightly. For an encore she scores heavily with Heelan and Helf's waltz hit, "Boys in the Gallery."

J. Aldrich Libbey received an ovation at Temple Theatre, Louisville, Ky., as he sang "My Bessie's Wedding Day," one of his favorite songs.

The Empire City Qartette, with Rush and Weber's "Bon Ton Burlesquers," is singing Maude Nugent's great lullaby, "My Little Creole Babe," and also Stanley Crawford's "In the Village by the Sea."

"Uncle Sam's Invitation," a new march and two-step by W. L. Needham, has just been issued by the Pioneer Publishing Company, of Chicago. The march is gotten out in very neat style, and is a very brilliant number and should become very popular. The bands and orchestras in the principal cities of the West are playing it with much success.

"The Roosevelt March," by Miss Henrietta Welcker, has just been issued by the Zeno Mauvias Music Company, of San Francisco.

"Sunburst," a novelty number for the pianoforte, by John Francis Gilder, is one of the late publications by the Bell Music Company, of 34 East Fourteenth Street, New York. This number is issued in very attractive form for the piano, and is also issued for band and orchestra.

Van Murrill, of The Gamekeeper company, is using the catchy waltz song, "Oh, Joy."

Joe Griffin is singing a fine topical song, entitled "When You Have Time and Money," and the popular waltz song, "While the Moon Shines Bright."

Val Fernando is making a big hit with "You Are My All in All," a beautiful love song, by Billee Taylor.

Ada Reaves is singing the sarcastic darky belle song, "I'm Takin' No Chances of Missin' Mah Meals."

Will Carlton is singing "A Flower of Old Japan."

LETTER LIST.

WOMEN.

Ashley, Minnie, Mrs. Celeste Alexander, Helen Aubrey, Mabelle Adams, Anna Atkinson, Fannie Abbott, Edith Attlewed, Arloine Andrews, Florence Averell, Dorrit Ashton, Claude Albright.

Bateman, Victory, Lizzie Booth, Ruth Brown, Kate Baneteau, Helen Boyer, Jessie Bonstelle, Dorothy R. Bourne, Edith Blair, Lena Bradley, May Bradley, Nellie Butler, Laura J. Belle, Virginia C. Bradley, Louise Brandt, Evelyn Brown, Floy Butler, Juliette Babbitt, Gertrude Barnes, Amelia Baird, Edna G. Brothers, Marie Buchanan, Ruth Baine.

Cummings, Frances, Mrs. S. H. Cone, Mrs. Robt. Campbell, Mary Castleton, Frances Comstock, Bessie Carrette, Beatrice Coventry, Josie Claflan, Katie Coyle, Kate Claxton, Katherine Crego, Mary Conwell, Edith Crawford, Gladys Coleman, Carrie W. Colburn, Mary Clarke, Ruth Chandler, Edythe Clarke, Mary Cone, Mrs. Georgie Cayne, Mrs. Chas. Coghlan, Helen Maude Courtney.

Davis, Mrs. Hal, Florence Dunlap, Jena Dayne, Kate Dahl, Edith Danvers, Beulah C. Dodge, Madge Douglas, Minerva Dore, Mildred Douglas.

Emerson, Ruth, Grace Elliston, Minnie Emmett.

Fry, Mena, Jeanne Franko, Marion Fenley, Lea Ford, Emma Forsythe, Juliet Farrist, Fern Foster.

Gray, Alice, Mrs. Chas. S. Grant, Clara Gisiko, Marion Goodwin, Constance E. Glover, Janie B. Grant, Nellie Gallagher, Mrs. E. Gray, Lenora Guito, Effie Gillette, Pauline Gilford.

MUSIC PUBLISHERS.

"A FRIENDLY CHAT AND A BIT OF NEWS."

This is not an advertisement, but a little bit of news that may interest you.

Miss Mable McKinley (Vivian Grey), composer of "Anona" and other successful compositions, is appearing at the Orpheum Theatre, Brooklyn, this week. Her feature song, and the song that has caused a sensation wherever she has appeared, is "Anona." At every performance this week she has been compelled to respond to several enthusiastic encores, while the Brooklyn press has been unanimous in praise of this song.

Hundreds of the best singers in the country have written to Leo Feist, the publisher, asking permission to use the song, but as Vivian Grey (Mable McKinley), the author and composer, reserves the singing rights of the song for her exclusive use, it will be impossible to comply with any request for copies.

"Anona" is THE hit this year. The bands all over the country are playing it for all occasions, and everybody can whistle it now. It's a melody that clings to you, and as some one said recently, "You can't button your collar without whistling it."

That's a pretty good argument, don't you think so? Anyway, if you get a chance this week it will pay you to visit the Orpheum Theatre, Brooklyn, and see what a big hit a song can make. Miss McKinley has just returned from a trip to the Coast, and the success of this song has been as great in one city as another, which goes to show that a HIT is a HIT, no matter where you go. Try to get over to the Orpheum this week if you can.

In answering these advertisements please mention The Mirror.

Harvy, Laura Mary Hampton, Mrs. Wm. Hebert, Nevada Hess, Louise Hepner, Crystal Huntley, Lillian Harris, Jane Holly, Carroll Hamilton, Gladys Houghton, Christine Hudson, Edythe Harcourt, Lillian B. Hadley, Hazel M. Hall, Bessie T. Hickey, Mrs. Jno. Henderson, Lillie Hunt.

Jan Vier, Emma L., Mrs. Geo. W. Johnston.

Kopp, Norma, Mrs. Edw. Kimball.

Lytton, Emily, Grayce Leigh, Grace M. Lamkin, Irene Liston, Lillian Lancaster, Della Leon, Edna E. Lindon, Marie L. Lamar, Elouis Lillian, Mrs. Gordon Law, Rose La Hart, Alice Lewis, Anna Lechter, Florence Leonard, Louise Lloyd, Gretchen Lyons.

Marinoff, Fannie, Miss E. Milward, Lucile Monroe, Georgia Miller, Mrs. F. Mortimer, Mrs. Ed. Mass, Cecil Murry, Lottie Maydock, Bessie Miller, Catherine Mahoney, Louise McCleery, Helen McDonald, Helen McGregor.

Neilson, Alice, Adelaide Norwood, Iola Nicolai, Susie Naughton.

Ogden, Angela.

Parry, Charlotte, Carrie E. Perkins, Sue Perry.

Raymond, Margaret, Ellen Rowland, Grace Reals, Gertrude Raymore, Mabel Roebuck, Cecil Reese, Louise Randolph, Lizzie B. Raymond, Mrs. A. Raymond.

Stuart, Elizabeth M., Clara Sidney, Helen Shippengrever, Rose Stanley, Adriene Scott, Mrs. Lee O. Smith, Rose Stuart, Mattie Sheridan, Margaret Shafer, Anna Silvers, Emma Seigel, Vera Sabine, Eleanor Sanford, Elaine Seelover, George Snyder, Victor Stuart, Lillian Sterling, Marie Stuart, Lillian Schovelin, Maud Swiggett, Frances Starr, Mrs. Fred'k Sullivan, May Sherman.

Thomas, Maud, Marcella Tasche, May Trask, Dorothy Tennant, Bessie Thorne, Kathryn Townsend.

Vane, Lilla, Litta Vance.

Ward, Irene, Stella Wiener, Helen R. Walthew, Rosie Willis, Lillian M. Weaver, Marion A. Wilson, Ada Woodhill, Hattie Wells, Mrs. Edw. Warren, Virginia Warren, Carolyn B. Walker, Della Walters, Margaret Walker, Kathlyn Williams, Allie Woolford, Mae Wilson, Maeze Wright, Isabel Walker, Frances Williamson, Helen Wilton.

MEN.

Atwood, Roy, Bert Angeles, Chas. Ayers, Alf. Aarons, J. Guy Atkinson, Chas. Adams, Chas. W. Allison.

Bartin, Todd, Harry Booker, Jack V. Barrett, H. B. Burton, Richard E. Blackman, Geo. G. Bradley, Eddie Brenen, Lester Brown, Jas. Briel, R. C. Beecroft, Will B. Burnett, Chas. Bradshaw, Jas. Boyle, Albert L. Burleigh, J. Harvey Briggs, Harry D. Bridge, Frank Baker, Fred E. Beane, Gus Bullock, Chris Bruno, F. E. Band, Paul Brady, Frank Booman, Musical Bentley, Chas. Byle, T. Ballinger, Jas. S. Black, W. W. Blair, Geo. M. Beldon, Edw. Brandt, W. Brown, Inez Barlow.

Cushman, Louie, Ed. Chrissie, Francis Carrier, Harry C. Cushman, Walter Creighton, Wm. Corliss, Ward Caulfield, Henry C. Colgan, M. C. Craft, Chas. Cherry, Ralph Cummings, Frank Curzon, Thos. J. Coleman, Frank A. Connor, Joseph Cusack, Jack Caldwell, E. A. Clark, Richard Cutter, Gene Caton, Walter Critchell, Hamilton Coleman, H. L. Crain, C. W. Chagnon, Wm. C. Carr, Thos. Colburn, Frank L. Cardiff.

Demarest, Dan, Buny Dasent, Mr. De Gras, Emmett Devoy, Louis De Lounge, Victor K. Dale, Sidney Drew, Edw. de Corsia, Byron Douglass, Hal Davis, Sam Deane, H. E. Delamater, Geo. Dale, Wm. Denitt, W. J. Duffey, Jno. E. Dvorak, Will C. Davis, Dempsey and Shannon.

Earl, Harry, J. Gordon Edwards, Edw. Emery, Chas. Ellis, Richard Earle, Geo. Evans, A. W. Ellis, Boner Edwards, Bertran Edwards.

Florence, Neil, Geo. H. Flint, H. V. Fitzgerald, I. E. French, Edw. Foley, Ira M. Flickinger, Herbert L. Flint, E. Foreman.

Greer, Eugene, Geo. F. Golden, Jas. Gobay, J. S. Gordon, Wm. L. Gibson, Wm. E. Gladstone, Taylor Granville, Harold Gordon, Geo. N. Gray, Joe G. Glasgow, G. B. Gordon, Frank C. Gaylor, Lawrence Gratton, Cliff W. Gilbert, Jas. M. Gaites, Fred L. Gay, M. Gunn, Harry L. Gibson, Francis Greene, Lou M. Goodstadt, Glassford and Nelson.

Heaney, Joyce, Geo. W. Haley, Robt. Hanley, Jno. A. Holland, Brenton Harley, Thos. Hayden, Mr. Herndon, A. M. Holbrook, Geo. Herbert, D. H. Howard, Frank P. Haven, Lorn L. Haight, Wilson Hummell, Morgan Hewitt, J. N. Hall, Edw. J. Hassen, D. R. Harley, Frank Hardley, Wm. H. Hickey, Jno. Edw. Hazzard, Joe O. Horne, Henry Hawks, Harry Hermsden, J. H. Huntley, Al. T. Holstein, Chas. K. Holmes, Fred Harris.

Jackson, Howard, Will Judge, T. V. Johnson, A. S. Jacobus, Harold F. Jarvis, Wm. O. Johnson, Henry Jewett.

Kelly, Barney, G. F. Knowles, W. L. Katzenberger, Sam'l F. Kingston, Frank T. Kintzing, F. P. Keesee, I. M. J. Kane, W. J. King, Jas. Keller, Jos. Kilgour, Thos. J. Keogh.

Latell, Ed, Richard Lambert, J. E. Lloyd, Nester Lennon, Oscar C. Lee, Frank Leo, J. A. Libbey, J. Lodge, Wm. R. Lawrence, Mitchell Lewis, Jos. W. Limmerman, Thos. Leary, Jos. Le Brant, Jas. H. Lewis, Ed W. Lewis, E. M. Leonard, S. M. Lazarus, Geo. Leffler.

Mordaunt, Harold, Bert Marion, Frank Mayne, Jos. E. Moffette, Ewing Miller, Jr., Louis F. Morrison, Jake B. Murray, Jno. B. Maher, R. B. Miller, Wm. E. Mann, Frank Mills, Henry F. Miller, Wm. A. Melville, Miles J. Murphy, L. W. Murray, G. J. Murry, Robt. Minners, H. B. Mitchell, M. M. Murry, Wade L. Morton, Leon Mayer, Lawrence Marston, Mr. Marc, Jas. F. Malcolm, Th. S. Martin, Edw. T. Morgan, Thos. F. Morrissey, Morosco and Thaw, Jno. Mack, Mgr., Chas. E. McBride, Langdon McCormick, Edw. McCann, Frank McCormack, Robt. F. McClanlin, Andrew McCollin, J. J. McDonald, E. N. McDowell, Chas. McDonald, Ed A. McHugh, Jno. McVeigh, Fred S. McVey.

Nye, Ned, Geo. H. Nelswender, Jno. L. Newton.

Oppenheimer, Joe, L. W. Owen, Wm. Oviatt, Eugene O'Rourke, Jeff Osbourne, W. R. Owen, A. P. O'Mar, Arthur P. O'Hare, C. E. Oelrich.

Pollock, Sam, Harold Paull, F. W. Payne, Geo. Peck, Edmund Paul, Frank B. Piper, Edw. Poland, Logan Paul, Walter Poulter.

Rogerson, Clarence, Geo. B. Reno, Thos. Reynolds, Ralph Riggs, R. J. Royce, Geo. Ricketts, L. H. Royce, Phila M. Rose, Geo. H. Robinson, Frank Rowan, E. I. Radcliffe, Maurice Robinson.

Scott, Wm., Brinsley Shaw, Templar Saxe, Henry E. Sacks, J. N. Stripling, Eugene Shakespeare, Wm. H. Schilling, Cliff Standish, M. V. Stiles, Harry Stubbs, Carl Stockdale, J. M. Shields, A. L. St. Pierre, Frank Smithson, Geo. W. Sine, Wm. H. Simmons, Alex Spencer, Fred Summerfield, E. A. Summer, Will H. Sloan.

Turner, Frank, Richard W. Tucker, H. A. Tousey, W. J. Tyson, Jr.; Harry Travers, E. T. Tanzin, Fritz Thayer, Wendell Thompson, Jos. H. Thonet, McWaters Tyson, Edw. O. Towne, Frank Tannihill, Jr.; Wm. M. Todd, Chas. A. Taylor, Harry Thorne, Sidney S. Toler.

York, Stanley.

Webb, Edw., Chas. Wichlow, Clarence West, N. H. Weber, Wilmont Williams, Wm. Whalen, Sidney Wilmer, Stanley Whiting, Frank Wallace, Raymond Whittaker, Wm. B. Winter, R. C. Welsch, Harry L. Webb, Harlan Winter, Clarke C. wren, Jack Walker, Wilmer Watson, Grant A. Williams.

Young, Arthur.

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1879 , , , 1903 The 25th Anniversary Number

OF

The New York Dramatic Mirror

WILL BE ISSUED IN DECEMBER, 1903.

This number will include the Christmas Number and be the regular issue of the week it is published. The price will be 25c. a copy owing to the size and expensive make-up of the publication.

To commemorate the 25th year, THE MIRROR has made elaborate preparation for a large, interesting and handsome number. The literary features will be distinctly representative and the illustrations made by many well-known artists. A highly artistic and attractive cover will be executed in colors. Prices for advertising space on cover pages on application.

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25th Anniversary THE NEW YORK DRAMATIC MIRROR, 121 West 42d Street New York City.

AN IMPORTANT COMBINATION.

Rudolph Aronson while in Europe recently made arrangements of a very important nature, including American tours, for Isadora Duncan, the famous "danseuse idylle," Johann Strauss and his Court Ball Orchestra from Vienna; Marix Loevensohn, the distinguished Belgian violoncellist; Madame Roger Miclos, French pianiste, and Ovide Musin, the well-known violinist. May Aronson has entered into an agreement with Robert Grau for the formation of an international booking bureau, and together they will exploit these celebrities and others with whom negotiations are now pending.

DATES AHEAD.

[*Received too late for classification.*]

A GAME OF HEARTS (Robt. McDowell, mgr.): Gloversville, N. Y., Sept. 22, Glens Falls 24, North Adams, Mass., 25, Adams 26, Albany, N. Y., 28-30, Springfield, Mass., Oct. 1-3.

A RUN ON THE BANK: Leipsic, O., Sept. 22, Delphos 23, Wapakoneta 24, Mechanicsburg 26, Prospect 28, Galion 29, Mansfield 30, Bucyrus Oct. 1, Sandusky 3.

A WISE MEMBER: Spencer, Ia., Sept. 25, Cherokee 26, Correctionville 28, Sac City 29, Rockwell City 30, Eagle Grove Oct. 1, Emmetsburg 2, Clarion 3.

BARLOW AND WILSON'S MINSTRELS (Lawrence Barlow, mgr.): Vineland, N. J., Sept. 23, Bridgeton 24, Cape May 25, 26, Millville 28, Salem 29, Mt. Holly 30.

CAHILL, MARIE (E. Wallace Dunn, mgr.): Boston, Mass., Sept. 14-26, Providence, R. I., 28-30, New London, Conn., Oct. 1, Hartford 2, New Haven 3, New York city 5-10.

DARE-DEVIL DOROTHY (F. G. Berger, Jr., and T. H. O'Neil, mgrs.): Maysville, Ky., Sept. 24, Ashland 25, Huntington, W. Va., 26, Winchester, Ky., 28, Frankfort 29, Paris 30, Middletown, O., Oct. 1, Wilmington 2, Chillicothe 3, Circleville 5, Portsmouth 6, Jackson 7, Parkersburg, W. Va., 8.

CARPENTER, FRANKIE (Jess Grady, mgr.): Taunton, Mass., Sept. 21-26, Brockton 28-Oct. 3, Malden 5-10.

DAVID GARRICK (Ed Jacobson, mgr.): New Westminster, B. C. Sept. 22, Portland, Ore., 23-25.

GIDEON'S MINSTRELS (Harry F. Curtis, mgr.): Mankato, Minn., Sept. 23, Rochester 24, Owatonna 25, Faribault 26, Red Wing 28, Wabasha 29, Spring Valley 30.

GORTON'S MINSTRELS (C. C. Pearl, mgr.): Rumford Falls, Me., Sept. 26, Portsmouth, N. H., 28, Rochester 29, Laconia 30.

HENRY'S, HI, MINSTRELS: Medina, O., Sept. 22, Norwalk 23, Elyria 24, Geneva 25, Conneaut 26, Dunkirk, N. Y., 29.

JAMES, LOUIS, AND FREDERICK WARDE: Butte, Mont., Sept. 20-22, Missoula 23, Wallace, Ido., 24, Spokane, Wash., 25, North Yakima 26, Seattle 27-30, Victoria, B. C. Oct. 1, Vancouver 2, 3.

KEENE (Magician): Danville, Pa., Sept. 30, Lewisburg Oct. 1, Shamokin 2, Berwick 3, Lock Haven 4, Tyrone 6, Lewistown 7, Selinsgrove 8, Muncy 9, Montgomery 10.

LYCEUM STOCK (E. G. Grosjean, mgr.): Ponca City, O. T., Sept. 21-26.

MANTELL, ROBERT B.: St. Louis, Mo., Sept. 21-26, Cairo, Ill., 28, Jackson, Tenn., 29, Nashville 30, Oct. 1, Chattanooga 2, Birmingham, Ala., 3.

MUREN-HAYES (A. Garfield, mgr.): Brainwood, Ill., Sept. 24, Lockport 25, 26, Niles, Mich., 29, Union City 30, Oct. 1, La Grange, Ind., 2, 3.

RIGBY STOCK (Alex Rigbe, mgr.): Defiance, O., Sept. 28-Oct. 3, Waterloo, Ind., 6-10.

RUSSELL, LOUIS J.: Louisburg, Pa., Sept. 22, Montoursville 23, Shamokin 24, Milton 25, Mahanoy City 26, Freeland 28, Olyphant 29, Susquehanna 30.

SULLY, DANIEL: Nashua, N. H., Sept. 22, Manchester 23, Portsmouth 24, Bangor, Me., 25, 26, Portland 28, Rockland 29, Lewiston 30, Waterville Oct. 1.

THE GOOD OLD SUMMER TIME: Youngstown, O., Sept. 28-Oct. 4.

THE HOOSIER GIRL: Colon, Mich., Sept. 22, Three Rivers 23, Mishawaka, Ind., 24, Bronson, Mich., 25, Goshen, Ind., 26, Waterloo 28, Garrett 29, Albion 30, Nappanee Oct. 1, Warsaw 2, Kokomo 3, Marion 5, Decatur 6, Hartford 7, Elwood 8.

THE OCTOROONS (Robt. J. Henderson, mgr.): St. Johnsville, N. Y., Sept. 22, Johnstown 23, Waterville 24, Hamilton 25, Norwich 26, Boonville 28, Lowville 29, Gouverneur 30, Camden, N. J., Oct. 1, Oswego, N. Y., 2, Baldwinsville 3, Weedsport 5, Palmyra 6.

THE SLEEPY KING (Dick Ferris, prop.): Minneapolis, Minn., Sept. 20-23, St. Paul 24-26, Milwaukee, Wis., 27-29, Indianapolis, Ind., 30, Louisville, Ky., Oct. 1-3, Lexington 5, Paducah 6.

UNCLE TOM'S CABIN (Stetson's; Western; Geo. Crabtree, mgr.): Falls City, Neb., Sept. 22, Hiawatha, Kan., 23, Nebraska City 24, Plattsmouth, Neb., 25, Auburn 26, Council Bluffs, Ia., 28, Shenandoah 29, Red Oak 30, Creston Oct. 1, Chariton 3, Indianola 5.

WHEN WE WERE TWENTY-ONE: Oneida, N. Y., Sept. 22, Canastota 23, Fulton 24, Oswego 25, Cornwall, Can., 28, St. Albans, Vt., 29, Montpelier 30.

WILSON, FREDERICK H. (Jno. A. Ryan, mgr.): Clyde, N. Y., Sept. 24-26, Bath 28-Oct. 3, Reading, Pa., 5-10.

WINNINGER BROTHERS' OWN (Frank Winninger, mgr.): Clintonville, Wis., Sept. 21-23, Seymour 24-26, Green Bay 27-Oct. 4, La Crosse 5-11.

OPEN TIME.

CONN.—Bristol—Bristol Opera House, Oct. 1-3, 7-19, 24, Nov. 2-4, 9-14, 19-21, 25-28, Dec. 3-5, 7-9, 19-Jan. 2.

ILLINOIS.—Centralia—Pittenger Grand, Oct. 1-10, 16-24, Dec. 14-21, Feb. 1-6, March 1-10, 23-30, April 18-23.

INDIAN T.—Krebs—Opera House Oct. 15-30, November and December.

KANSAS.—Galena—Sapp's Opera House, October.

NEBRASKA.—Beatrice—Paddock Opera House, Oct. 16, 26, Nov. 9, 10, Dec. 1-5, 14-19.

NEW YORK.—Matteawan—Opera House, Oct. 1-17, [illegible] Opera House, Oct. 5-7, Nov. 5, 6, [illegible] 17-19.

NORTH DAKOTA.—Jamestown—Opera House, Nov. [illegible] 18-28, Feb. 1-5, 20-26, March 14-21, [illegible] 26, 30, May 1-31.

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OBITUARY.

Joseph P. Fannin, the noted old actor and manager, died at his home in Philadelphia on Sept. 14. Mr. Fannin was born in Philadelphia seventy-four years ago, and made his first appearance at the Arch Street Theatre when he was twenty-four years old, with Edwin Connor. Subsequently he played in support of Junius Brutus Booth, John Wilkes Booth, James R. Murdock, Joseph Jefferson, Laura Keene, and many other stars. For some time he was the manager of Lothrop's Theatre, Boston, but was obliged to retire from that position three years ago on account of ill health. The Actors' Fund took charge of the remains, and the burial was made last Wednesday in Northwood Cemetery, Philadelphia.

Count Ivan Orlaff, who for many years was exhibited in museums as "The Transparent Man," died in Teplitz, Bohemia, on Aug. 24. He was extraordinarily thin and his flesh was so transparent that if a light was held on one side of his body the rays penetrated sufficiently to enable one to read a newspaper held on the other side. The Leipzig University made overtures to buy the body, but the Count's manager refused the sum offered. During the latter years of his life Count Orlaff managed a traveling museum in Europe and acted as a booking agent.

Alexander Sutherland, of South Oil City, Pa., car inspector of the Walter L. Main Circus, while assisting to load the circus at Chambersburg, Pa., on Sept. 12, was thrown under a car and both legs crushed below the knees. He was taken to the City Hospital, and, without recovering consciousness, he died on the following morning, Sept. 13. Mr. Sutherland was unmarried and was about thirty-five years old. The remains were sent to his home for burial.

Edwin French, the old banjoist and minstrel, died at Saranac Lake, N. Y., on Sept. 16, of a complication of diseases. Mr. French was fifty-one years old and had spent half his lifetime on the stage. He was, at various times, with Tony Pastor's company, Dockstader's Minstrels, and Haverly's Minstrels, and had appeared in all parts of the country. He is survived by a son, who is in business in this city.

Mrs. Alice Lorens, recently a member of the A Chinese Honeymoon company, dropped dead from a stroke of apoplexy on the evening of Sept. 18, at Hewletts, L. I., while going from the home of her sister, Mrs. Frank Holly, to the post office. Mrs. Lorens was formerly Alice Carr, and was the daughter of Detective Sergeant Carr, of Brooklyn.

Mrs. Bertha Hoey, mother of the late "Old Hoss" Hoey, died at her home in this city, on Sept. 17. It is said that her death was due to grief over the actions of her favorite grandson, who caused her constant trouble and annoyance. The remains were buried in Calvary Cemetery on Sunday.

Mildred Paull, who sang in a number of musical comedies during recent seasons, and who had been a member of various dramatic companies, died at her home in this city on Sept. 15 of typhoid fever, aged twenty years.

William H. Hashagen, one of the Hashagen Brothers of St. Louis, who managed Hashagen's Park, and also owned several dancing academies, died in that city on Sept. 16, aged thirty-six years.

Alice Campbell, a member of The Runaways company, died at the German Hospital, in this city, on Sept. 15, after undergoing an operation for appendicitis.

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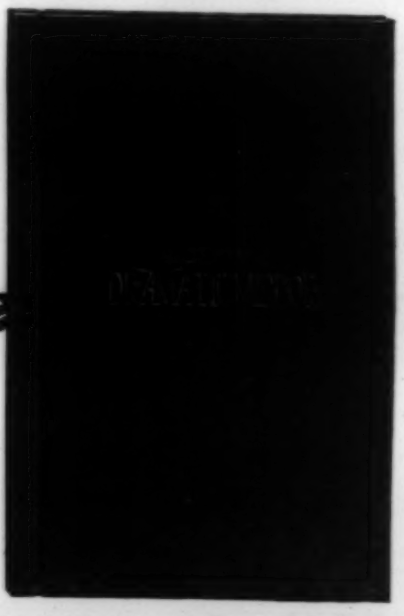

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A BASE HIT (W. H. Darcy, mgr.): Sauk Centre, Minn., Sept. 26, Long Prairie 28, Wadena 29, Park Rapids 30, Akeley Oct. 1, Blackduck 2, Bemidji 3, Grand Rapids 5, Cass Lake 6.

A BOY WANTED (S. E. Lester, mgr.): Conneaut, O., Sept. 22, Lorain 23, Sandusky 24.

A BREAK FOR LIBERTY (J. M. Jacobs, mgr.): Washington, Ind., Sept. 22, Bedford 23, Paris, Ill., 24, Danville 25, Brazil, Ind., 26, Terre Haute 28, Charleston, Ill., 29, Mattoon 30.

A BREEZY TIME (Merle H. Norton, mgr.): Windom, Minn., Sept. 23, Jackson 24, 25, Winnebago City 26, Blue Earth 28, Lake Villa, Ia., 29, Forest City 30, Garner Oct. 1, Britt 2, Corwith 3, Fairmont, Minn., 5.

A BUNCH OF KEYS: Mansfield, O., Sept. 22, St. Marys 23, Paulding 24, Ann Arbor, Mich., 25, Battle Creek 26.

A COUNTRY KID (Whitaker and Hicks): Kankakee, Ill., Sept. 22, South Bend, Ind., 23, Valparaiso 24, Bloomington, Ill., 26, Michigan City, Ind., 28, Burlington, Wis., 30.

A DESERTED BRIDE: Omaha, Neb., Sept. 21-23, Cedar Rapids, Ia., 26.

A DESERTED BRIDE: Omaha, Neb., Sept. 20-22.

A DESPERATE CHANCE (F. J. Dunne, mgr.): Cincinnati, O., Sept. 21-26, Cleveland 28-Oct. 3, Detroit, Mich., 5-10.

A DESPERATE CHANCE: Jeanette, Pa., Sept. 22, Vandergrift 23, Morgantown, W. Va., 24, Connellsville, Pa., 25, Scottdale 26, Washington 28, Pomeroy, O., 29, Ashland, Ky., 30, Jackson, O., Oct. 1, Portsmouth 2, Parkersburg, W. Va., 3.

A FIGHT FOR MILLIONS (Malcolm Douglas, mgr.): Montreal, Can., Sept. 21-26, Ottawa 28-30.

A FOOL AND HIS MONEY: Broklyn, N. Y., Sept. 21-26.

A GENTLEMAN OF FRANCE: Brockville, Can., Sept. 22, Ottawa 23, 24, Kingston 25, Hamilton 26, Belleville 28.

A GREAT GAME (Max Zoellner, mgr.): Winsted, Conn., Sept. 22, Torrington 23, Wallingford 24, Danbury 25, Chester 26.

A HIDDEN CRIME (J. M. Ward, mgr.): Chicago Heights, Ill., Sept. 24, South Chicago 26, Peru 27, Kewanee 29, Monmouth 30, Peoria Oct. 1, Pekin 2, Bloomington 3, Springfield 4, Lincoln 5, Danville 6, Noblesville, Ind., 8, Franklin 9, Anderson 11.

A HOMESPUN HEART (Leon Williams, mgr.): Westfield, Mass., Sept. 23, Greenfield 24, Springfield 28-30, Palmer Oct. 1.

A HOOSIER DAISY (C. H. Eldon, mgr.): Tomah, Wis., Sept. 23, Portage 25, Ripon 26, Oshkosh 27, Waupun 28, Belvidere, Ill., 30.

A HOT OLD TIME: Philadelphia, Pa., Sept. 21-26.

A HUMAN SLAVE (J. M. Ward, mgr.): St. Louis, Mo., Sept. 20-26.

A LIFE'S MISTAKE (Chase, Clark, and Kennington, props.): Naugatuck, Conn., Sept. 22, Greenfield, Mass., 23, Nashua, N. H., 24, Concord 25, St. Johnsbury, Vt., 26, Sherbrooke, Can., 28, Berlin, N. H., 29.

A LIFE'S MISTAKE (Chase, Clark, and Kennington, props.): Hazleton, Pa., Sept. 22.

A LITTLE OUTCAST (Eastern; Geo. E. Gill's): St. Louis, Mo., Sept. 20-26, Springfield, Ill., 27, Jacksonville 28, Champaign 29, Danville 30, Marshall Oct. 1, Terre Haute, Ind., 2, 3.

A LITTLE OUTCAST (Northern; Geo. E. Gill's): Saginaw, Mich., Sept. 22, St. Johns 23, Owosso 24, Sarnia, Can., 25, Port Huron, Mich., 26, Petrolia, Can., 27, Stratford 28, Berlin 29, 30, Guelph Oct. 1, Galt 2, London 3.

A MILLIONAIRE TRAMP (H. E. Buchanon, mgr.): Ogden, U., Sept. 26, Salt Lake City 28-30.

A MONTANA OUTLAW: Columbus, O., Sept. 21-23, Toledo 24-31.

A RAGGED HERO: Philadelphia, Pa., Sept. 21-26.

A ROMANCE OF COON HOLLOW (Archibald Allen, mgr.): Wilmington, O., Sept. 24, Dayton 25, Richmond, Ind., 26, Noblesville 29, Lebanon 30, Franklin Oct. 1, Marion 2, 3, Elwood 5, New Castle 6.

A ROYAL SLAVE (A; Harry Gordon, mgr.): Charlevoix, Mich., Sept. 22, East Jordan 23, Traverse City 24, Big Rapids 25, Manistee 26, Manitowoc, Wis., 27, Wausau 28, Plymouth 29, Kenosha 30.

A RUINED LIFE: Indianapolis, Ind., Sept. 21-23, Dayton, O., 24-26, Columbus 28-30.

A TEXAS GIRL: Delaware, O., Sept. 21-23, Bridgeport 24-26.

A TEXAS STEER (H. B. Emery, prop.): Los Angeles, Cal., Sept. 21-23, San Diego 24, San Bernardino 25, San Francisco 27-Oct. 3.

A THOROUGHBRED TRAMP (Harry Darlington, mgr.): Jacksonville, Ill., Sept. 24, Pittsfield 25, Hannibal, Mo., 26.

A TRIP TO CHINATOWN: Birmingham, Ala., Sept. 22, Augusta, Ga., 23, 24, Columbia, S. C., 25, 26, Sumpter, N. C., 28, Charlestown, S. C., 29, 30, Savannah, Ga., Oct. 1, 2, Brunswick 3.

A WISE WOMAN (T. B. Herr, mgr.): Oswego, Kan., Sept. 22.

A WORKING GIRL'S WRONGS: Philadelphia, Pa., Sept. 21-26.

An INDIANA ROMANCE: Urbana, O., Sept. 22, Newark 23, New Lexington 24, Lancaster 25.

AN ARISTOCRATIC TRAMP (Will Kilroy, mgr.): Paducah, Ky., Sept. 22, Martin 23, Union City, Tenn., 24, Ripley 25, Covington 26, Memphis 28, 29, Brownsville 30, Jackson Oct. 1, Trenton 2, Clarksville 3.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Milwaukee, Wis., Sept. 20-26, St. Paul, Minn., 27-Oct. 3, Minneapolis 4-10.

ACROSS THE ROCKIES (Rush and Weber, mgrs.): Washington, D. C., Sept. 21-26, Baltimore, Md., 28-Oct. 3, Brooklyn, N. Y., 5-10.

ALASKA (Lincoln J. Carter, prop.): Rochester, N. Y., Sept. 21-23, Syracuse 24-26, Canastota 28, Watertown 29, Brockville 30.

ALONG THE KENNEBEC (Chas. R. Reno's): Wheeling, W. Va., Sept. 21-23.

ALONG THE MOHAWK (R. Victor Leighton, mgr.): Centerville, Ia., Sept. 22, Albia 23, Oskaloosa 24, Creston 25, Ottumwa 26, Des Moines 28-30, Council Bluffs Oct. 1, Lincoln, Neb., 2, 3.

ALPHONSE AND GASTON: Morgan City, La., Sept. 22.

ARE YOU A MASON: Elwood, Ind., Sept. 22, Kokomo 23, Springfield, Ill., 24, Crawfordsville, Ind., 25, Rockville 26, Green Castle 28, Vincennes 29, Evansville Oct. 1.

ARIZONA (Chas. F. Brown, mgr.): Connellsville, Pa., Sept. 22, Scottdale 23, Greensburg 24, McKeesport 25, Jeannette 26, Waynesburg 28, Washington 29, Steubenville, O., 30, Rochester, Pa., Oct. 1, Warren, O., 2, Youngstown 3.

ARIZONA (J. H. Palser, mgr.): Mahanoy City, Pa., Sept. 22, Allentown 23, 24, Reading 25, Johnstown 26, Altoona 28, New Castle 29, Bellaire, O., 30.

AT CRIPPLE CREEK (E. A. Schiller, mgr.): Chicago, Ill., Sept. 20-Oct. 4.

AT PIKE'S PEAK (C. H. Eldon, prop.; Claude Boardman, mgr.): Blair, Neb., Sept. 22, Tekemah 23, Lyons 24, Sibley, Ia., 25, Estherville 26, Spencer 28, Emmetsburg 29, Algona 30.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Sterling, Ill., Sept. 22, Morrison 23, Cedar Rapids, Ia., 24, Mason City 25, Iowa Falls 26.

BATES, BLANCHE: New York city Sept. 10—indefinite.

BELLEW, KYRLE: Philadelphia, Pa., Sept. 21-26.

BEN HUR: New York city Sept. 21—indefinite.

BEN HUR: Toledo, O., Sept. 21-26.

BINGHAM, AMELIA (Frank McKee, mgr.): Chicago, Ill., Sept. 14-24.

BUHLER, RICHARD (Henry B. Marks, mgr.): Columbus, O., Sept. 21-23, Kenton 24, Lima 25, Toledo 27-30.

BUNTING, EMMA (Earl Burgess, mgr.): Binghamton, N. Y., Sept. 21-26, Oil City, Pa., 28-Oct. 3, Lockport, N. Y., 5-10.

BURGESS, NEIL: Winsted, Conn., Sept. 22, North Adams, Mass., 23, Troy, N. Y., 24-26, Pittsfield, Mass., 28, Brattleboro, Vt., 30, Springfield, Mass., Oct. 1-3, Holyoke 5-7.

BUSY IZZY: Philadelphia, Pa., Sept. 14-26.

CAMILLE: Chinook, Mont., Sept. 22.

CARTER, MRS. LESLIE: Brooklyn, N. Y., Sept. 28-Oct. 3.

CAUGHT IN THE WEB: Ypsilanti, Mich., Sept. 22, Albion 23, Battle Creek 24, St. Johns 25, Muskegon 26, Cadillac 28, Mt. Pleasant 29, Ludington 30.

CHECKERS (Kirke La Shelle, mgr.): Washington, D. C., Sept. 21-26.

CIRCUMSTANTIAL EVIDENCE (Fred D. Fowler, mgr.): Mt. Pleasant, Mich., Sept. 23, Alpena 29, Cheboygan 30, Sault Sainte Marie Oct. 3, Manistique 5, Bessemer, Wis., 7, Ashland 8, Rhinelander 9, Merrell 10.

CLARKE, HARRY CORSON: Clebourne, Tex., Sept. 23, Waco 24, Temple 25, Austin 26, San Antonio 27, 28, Victoria 29, Yoakum 30, Houston Oct. 1, Galveston 2, Lake Charles, La., 3, Shreveport 4, Marshall 5.

CLEMENT, CLAY (Jas. C. Logan, mgr.): Portage, Wis., Sept. 22, Madison 23, Green Bay 26.

COHANS, THE FOUR: Boston, Mass., Sept. 5—indefinite.

COLLIER, WM.: New York city Sept. 3—indefinite.

CRANE, W. H.: Syracuse, N. Y., Sept. 28, 29.

CROSMAN, HENRIETTA: Pittsburgh, Pa., Sept. 21-26.

DARKNESS AND DAYLIGHT (Chase, Clark and Kennington, props.; Harry Sedley, mgr.): Reading, Pa., Sept. 23, Trenton, N. J., 24, Norristown, Pa., 26.

DAVID HARUM: Philadelphia, Pa., Sept. 21-Oct. 3.

DIXEY, HENRY E.: New York city Sept. 21-26.

DODGE, SANFORD: Morris, Minn., Sept. 23, Tracy 26.

DOOLITTLE'S MISTAKE: Millville, N. J., Sept. 21, 22.

DORA THORNE (R. L. Crescy Amusement Co., directors): Des Moines, Ia., Sept. 21-23, Boone 24, Ft. Dodge 25, Sioux City 26, Council Bluffs 27, Plattsmouth, Neb., 28, Clorinda 29, Marysville 30, St. Joseph, Mo., Oct. 1-3.

DOWN AND UP (J. A. Arthur, mgr.): Cambridge, Md., Sept. 22, Salisbury 23, Georgetown 24, Laurel, Del., 25, Harrington 26, Milford 28, Dover 29, Elkton, Md., 30, Havre de Grace Oct. 1, Coatesville, Pa., 2, Phoenixville 3.

DOWN BY THE SEA (Phil Hunt, mgr.): Akron, O., Sept. 21-23, Fostoria 24, Tecumseh, Mich., 25, Toledo, O., 27-30, Clinton, Ill., Oct. 1, Springfield 2, 3, Pekin 3, 4, Muncie, Ind., 5, St. Marys, O., 6.

DOWN MOBILE: Mt. Vernon, Wash., Sept. 22, Everett 23, Tacoma 24-26, Seattle Oct. 3.

DREW, JOHN: New York city Sept. 15—indefinite.

DRIVEN FROM HOME (W. D. Fitzgerald, mgr.): Grand Rapids, Mich., Sept. 20-23, St. Louis, Mo., 27-Oct. 3.

EBEN HOLDEN: Harrisburg, Pa., Sept. 22, Johnstown 23, Columbus, O., 24-26, Louisville, Ky., 28-Oct. 3, St. Louis, Mo., 5-10.

EDESON, ROBERT: Atlanta, Ga., Sept. 21, 22, Birmingham, Ala., 23, Montgomery 24, Selma 25, Mobile 26.

EIGHT BELLS (Walter Loftus, mgr.): Salem, Mass., Sept. 25, Lawrence 26, Lowell 28, 29, Manchester, N. H., 30, Nashua Oct. 1, Mt. Adams 3, New Haven, Conn., 5-7.

ELLIOTT, MAXINE: Hartford, Conn., Sept. 21, 22, New Haven 23, Buffalo, N. Y., 24-26, New York city 28—indefinite.

EVANS, LIZZIE (Claxton Wilstach, mgr.): Piqua, O., Sept. 22, Dayton 23, Greenville 24, Urbana 25, Springfield 26, Circleville 28, Hamilton 29, Middletown 30, Chillicothe Oct. 1, Lancaster 2, Nelsonville 3.

FAVERSHAM, WM.: Waterbury, Conn., Sept. 28.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Manhattan Theatre, New York city, Sept. 14—indefinite.

FOR HER CHILDREN'S SAKE (Sullivan, Harris and Woods, props.; Ed H. Lester, mgr.): Springfield, Mass., Sept. 21-23, Northampton 24, Athol 25, Westfield 26, Holyoke 28-30, Fall River Oct. 1-3, Worcester 5-10.

FOR HER CHILDREN'S SAKE (Eastern; Sullivan, Harris and Woods, mgrs.): Providence, R. I., Sept. 21-26, Boston, Mass., 28-Oct. 3, Jersey City, N. J., 5-10.

FOR HER SAKE (Jos. Pilgrim, mgr.): Marion, Ind., Sept. 22-24, Connelsville 25, Chicago, Ill., 27-Oct. 3.

FOR MOTHER'S SAKE: Chicago, Ill., Sept. 20-26, Elgin 28, Rockford 29, Kewanee 30, Moline Oct. 1, Rock Island 2, Clinton, Ia., 3, Cedar Rapids 5, Oskaloosa 6, Marshalltown 7, Maquoketa 8, Muscatine 9, Davenport 10.

FROM RAGS TO RICHES: Syracuse, N. Y., Sept. 21-23, Rochester 24-26.

FOXY GRANDPA: Norristown, Pa., Sept. 28, Pottstown 29, Phoenixville 30, York Oct. 1, Trenton, N. J., 2, 3.

FOXY MRS. KATZENJAMMER (B. Davis, mgr.): Newport, R. I., Sept. 22, Westerly 23, Springfield, Mass., 24, Holyoke 28, Greenfield 29, Athol 30, Orange Oct. 1, North Adams 2, 3.

GALLAND, BERTHA: Scranton, Pa., Sept. 22, Wilkesbarre 24, Reading 25, Lancaster 26, Philadelphia 28-Oct. 10.

GEORGE, GRACE: Brooklyn, N. Y., Sept. 21-26.

GILMORE, PAUL: Trenton, N. J., Sept. 22, Bridgeton 23, Paterson 24-26.

GIRLS WILL BE GIRLS (W. A. Brady, mgr.): Boston, Mass., Sept. 7-Oct. 3.

HACKETT, JAS. K.: Boston, Mass., Sept. 14-26.

HANFORD, CHARLES B.: Lancaster, Pa., Sept. 22, York 23, Elmira, N. Y., 24, Binghamton 25, Ithaca 26, Auburn 28, Oswego 29, Cortland 30, Corning Oct. 1, Hazleton, Pa., 2, South Bethlehem 3, Harrisburg 5, Bellefonte 6, Altoona 7, Johnstown 8, Greensburg 9, Wheeling, W. Va., 10.

HANS HANSON (Jas. T. McAlpin, mgr.): Paynesville, Minn., Sept. 22, Wilmer 23-25, Litchfield 26, Redwood Falls 28, Sleepy Eye 29, Springfield 30.

HAPPY HOOLIGAN (Eastern; Chas. E. Barton, mgr.): Boston, Mass., Sept. 21-26, Providence, R. I., 28-Oct. 3.

HAPPY HOOLIGAN (Al. Dolson, mgr.): Spartanburg, S. C., Sept. 22, Asheville, N. C., 23, Knoxville, Tenn., 24, Chattanooga 25, Birmingham, Ala., 26, Atlanta, Ga., 28, 29, Gainesville 30.

HARNED, VIRGINIA: Washington, D. C., Sept. 21-26, Cincinnati, O., 28-Oct. 3.

HAWTREY, CHARLES: New York city Sept. 16—indefinite.

HEARTH AND HOME: Angola, O., Sept. 22, Bryan 23, Wauseon 24, Napoleon 25, North Baltimore 26, Sandusky 28, Port Clinton 29.

HEARTS ADRIFT: Pittsburgh, Pa., Sept. 21-26.

HEARTS OF GOLD (No. 2): Edison, O., Sept. 22, 23, Ashley 24, Eden 25, 26, Delaware 28, 30.

HEARTS OF OAK (Wm. B. Gross, mgr.): Stamford, Conn., Sept. 22, Darby 23, Winsted 24, Bridgeport 25, 26, Providence, R. I., 28-Oct. 3, Boston, Mass., 5-10.

HELLO, BILL: Exeter, N. H., Sept. 22, North Berwick, Me., 23, West Brook 24, Rockland 25, Belfast 26, Bath 28, Portland 29, 30, Lowell, Mass., Oct. 1, Malden 2, Medford 3.

HER FATAL SIN: Scranton, Pa., Sept. 24-26.

HER MARRIAGE VOW (Vance and Sullivan, mgrs.): Chicago, Ill., Sept. 20-Oct. 3.

HER ONLY SIN (Lincoln J. Carter, propt.): Ames, Ia., Sept. 23, Perry 24, Logan 25, Fremont, Neb., 26.

HIM AND ME (H. C. Morton, mgr.): Westfield, Pa., Sept. 22, Gaton 23, Coudersport 24, Port Allegheny 25, Jersey Shore 26, Renova 28, Lewisburg 29, Williamsport 30, Mahanoy City 31, Ashland Oct. 1, Mount Carmel 2.

HIS LAST DOLLAR: Washington, D. C., Sept. 21-26.

HIS NIBS, THE BARON (A. W. Cross, mgr.): Rochester, Pa., Sept. 22, Elwood City 23, Steubenville, O., 24, Toronto 25, Butler 26, Youngstown 28, Bridgeport 29, Marietta Oct. 1, New Lexington 3, Lancaster 5, Corning 6, Shawnee 7, Wellston 8, Chillicothe 9, Jackson 10.

HOLLAND, MILDRED (E. C. White, mgr.): Glens Falls, N. Y., Sept. 22, Albany 23, Gloversville 24, Amsterdam 25, Cohoes 26, North Adams, Mass., 28, Pittsfield 29, Westfield 30.

HOLT, EDWIN (J. R. Stirling, mgr.): Rochester, N. Y., Sept. 21-23, Syracuse 24-26, Toronto, Can., 28-Oct. 3, St. Catherines 5, Galt 6, London 7, Guelph 8, Hamilton 9, 10.

HUMAN HEARTS (Eastern): Shenandoah, Pa., Sept. 22, Shamokin 23, Lansford 24, Reading 26, Scranton 28-30, Wilkes-Barre Oct. 1-3.

HUMAN HEARTS (Western; Claud Saunders, mgr.): Nebraska City, Neb., Sept. 22, Norfolk 23, Sioux City, Ia., 24, Yankton, S. D., 25, Sioux Falls 26, Rock Rapids, Ia., 28, Webster City 29, Dodge 30, Iowa Falls Oct. 2, Waterloo 3.

HUMAN HEARTS (Southern; J. Simms, mgr.): Goldsboro, N. C., Sept. 22, Newburn 23, Wilmington 24, Darlington 25, Florence 26.

HUMAN SLAVES: St. Louis, Mo., Sept. 20-26.

IN CONVICT STRIPES (Franklin Whitman, mgr.): Chicago, Ill., Sept. 20-26.

IN ONE HOUR (Grimm and Quester, mgrs.): Coudersport, N. Y., Sept. 22, Emporium 23, Clarion 24, Rochester 25.

IN THE PALACE OF THE KING: Jersey City, N. J., Sept. 21-26.

JAMES BOYS IN MISSOURI (Eastern; Geo. Klimt, prop.; Frank Gazzalo, mgr.): Peoria, Ill., Sept. 22, Canton 23, Hannibal 24, Quincy 25, Springfield 26, Bloomington 28, Danville 29, La Fayette, Ind., 30, Terre Haute Oct. 1, Mattoon, Ill., 2, Pana 3, St. Louis, Mo., 4-10.

JEFFERSON, JOSEPH: Chicago, Ill., Sept. 28-Oct. 3.

JIM BLUDSO: New York city Sept. 21-26.

JOHNSON, ORRIN: Philadelphia, Pa., Sept. 21-Oct. 3.

JUST STRUCK TOWN (E. R. Ernst, mgr.): Chicago, Ill., Sept. 20-26.

KELSEY, HERBERT, AND EFFIE SHANNON: St. Paul, Minn., Sept. 20-23, Minneapolis 24-26.

KENT, S. MILLER: Seattle, Wash., Sept. 20-22, Victoria, B. C., 23, Vancouver 24, New Whatcom, Wash., 25, Everett 26.

KIDNAPPED IN NEW YORK: Troy, N. Y., Sept. 21-26, Philadelphia, Pa., 28-Oct. 3.

KIDDER, KATHRYN: New Rochelle, N. Y., Sept. 28.

LANGTRY, MRS.: New York city Sept. 7-Oct. 3.

LEGALLY DEAD (Harry Shannon, mgr.): Elkhart, Ind., Sept. 22, North Manchester 23, Monticello 24, Rensaleer 25, Lowell 26, Chicago Heights, Ill., 27, Kankakee 28, Marseilles 29, Pontiac 30, Rantoul Oct. 1, Tuscola 2.

LE MOYNE, MRS.: Kalamazoo, Mich., Sept. 22, Battle Creek 23, South Bend, Ind., 24, Saginaw, Mich., 25, Bay City 26, Toronto, Can., 28-30, London Oct. 1, St. Thomas 2, Hamilton 3.

LEWIS, HORACE (The Middleman; Havlin and Moore, mgrs.): Cincinnati, O., Sept. 20-26, Lima 28, Alexandria 29, Marion 30, Muncie, Ind., Oct. 1, Alton, Ill., 3, St. Louis, Mo., 4-10.

LODER, CHAS. (A Funny Side of Life; Butterfield and Bromilow, mgrs.): Olean, N. Y., Sept. 22, Erie, Pa., 23, Warren 24, New Castle 25, Sharon 26, Vandergrift 28, Kittanning 29, Franklin 30, Butler Oct. 1, McKeesport 2, Uniontown 3, Connellsville 5, Greensburg 6.

LOOKING FOR A WIFE (D. E. Benn, mgr.): Denison, Tex., Sept. 22, Sherman 23, Gainesville 24, Fort Worth 25, Dallas 26, Clebourne 28, Waxahatchie 29, Corsicana 30, Waco Oct. 1, Hillsboro 2, Temple 3.

LOOPING THE LOOP: Milford, Mass., Sept. 22, South Framingham 23, Fall River 24-26.

LOST RIVER (Jules Murry, mgr.): Atlantic City, N. J., Sept. 21-23, Easton, Pa., 24, Bethlehem 25, Trenton, N. J., 26, Bridgeton 28, Wilmington, Del., 29, Morristown, Pa., 30, Columbia Oct. 1, Harrisburg 2.

LOVERS' LANE: Susquehanna, Pa., Sept. 22, Norwich, N. Y., 23, 24, Oneonta 25, Elmira 26, Corning 27, Wellsville 28, Odean 29, Salamanca 30, Dunkirk Oct. 1, Bradford, Pa., 2, Kane 3.

LYMAN TWINS: Des Moines, Ia., Sept. 24-26.

McFADDEN'S FLATS: Galveston, Tex., Sept. 22, Houston 23, San Antonio 24, Austin 25, Waco 26, Shreveport, La., 27, Texarkana, Tex., 28, Paris 29, Dennison 30, Greenville Oct. 1, Dallas 2, Fort Worth 3, Trinidad, Col., 4, Pueblo 5, 6.

McHENRY, NELLIE: Brooklyn, N. Y., Sept. 21-26, Philadelphia, Pa., 28-Oct. 3.

MACK, ANDREW: New York city Sept. 7-Oct. 3.

MAN TO MAN (Butterfield and Bromilow, mgrs.): Sault Ste. Marie, Mich., Sept. 22, Sault Ste. Marie, Can., 23, Musining, Mich., 24, Ishpeming 25, Calumet 26, Hancock 28, Crystal Falls 29, Iron Mountain 30, Escanaba Oct. 1, Menominee 2, Marinette, Wis., 3, Green Bay 4, Antigo 5, Rhinelander 6.

MARKED FOR LIFE: Cincinnati, O., Sept. 21-26.

MARLOWE, JULIA: Hartford, Conn., Sept. 22, Worcester, Mass., 23, Providence, R. I., 24-26.

MARTINOT, SADIE: Peekskill, N. Y., Sept. 22, Kingston 23, Saratoga 24, Schenectady 25, Troy 26.

MAUD MULLER: Newport, R. I., Oct. 3, Rockland, Mass., 5, South Farmingham 6, Chelsea 7, Haverhill 8, Spencer 13.

MELVILLE, ROSE (J. R. Sterling, mgr.): Chicago, Ill., Sept. 13-26, Milwaukee, Wis., 27-Oct. 3, St. Paul, Minn., 4-10.

MICKEY FINN (Clark Brown, mgr.): Middletown, Pa., Sept. 23, Reading 24-26.

MILLER, HENRY-MARGARET ANGLIN (Chas. B. Dellingham, mgr.): San Jose, Cal., Sept. 22, Fresno 23, Los Angeles 24-26, Stockton 28, Sacramento 29, Portland, Ore., Oct. 1-3, Victoria, B. C., 5, Vancouver 6, New Whatcom, Wash., 7, Seattle 8-10.

MISS PETTICOATS: Boston, Mass., Sept. 14-26.

MORGAN, EDWARD: Detroit, Mich., Sept. 21-26, Chicago, Ill., 28-Oct. 10.

MORRISON, LEWIS: Quebec, Can., Sept. 21-23, Halifax, N. S., 24, 25, Moncton, N. B., 26, St. John 28, 29.

MORTIMER, CHARLES (Jos. C. Tyler, mgr.): Claysville, Pa., Sept. 23, Mt. Pleasant 24, Ligonier 25, Rockwood 26, Garrett 28, Hyndman 29, Bedford 30, Everett Oct. 2, Dudley 3, Saxton 5, McConnellstown 6, Mt. Union 7, Milroy 8.

MOUNTFORD, EVA (Geo. Samuels, mgr.): Charlotteville, N. C., Sept. 22, Richmond, Va., 23, Petersburg 24, Newport 25, Norfolk 26, Raleigh, N. C., 28, Durham 29, Greensboro 30, Winston, Salem Oct. 1, Salisbury 2, Charlotte 3.

MR. JOLLY OF JOLIET (Broadhurst and Currie, mgrs.): El Paso, Tex., Sept. 22, Tucson, Ariz., 23, San Bernardino 24, Santa Anna 25, San Diego 26, Los Angeles 28-30, Santa Barbara Oct. 1, Bakersfield 2, Visalia 3, Fresno 4, Madera 5, Stockton 6.

MR. PIPP: Frankfort, Pa., Sept. 21-23, Wilmington, Del., 24-26.

MRS. DELANY OF NEWPORT: New Haven, Conn., Sept. 21-23, Hartford 24, Waterbury, Mass., 25, 26, New Britain 28, Middletown, Conn., 29, New Rochelle, N. Y., 30, Port Jervis Oct. 1.

MURPHY, JOSEPH: Providence, R. I., Oct. 5-10, Boston, Mass., 12-17.

MURRAY AND MACK (Ollie Mack, mgr.): Augusta, Ga., Sept. 22, Charleston, S. C., 23, Savannah, Ga., 24, Brunswick 25, Jacksonville, Fla., 26, Albany, Ga., 28, Americus 29, Macon 30, Athens Oct. 1, Atlanta 2, 3.

MY FRIEND FROM ARKANSAW: Anamosa, Ia., Sept. 22, Dyaart 23, Vinton 24.

MY WIFE'S HUSBANDS: New York city Aug. 24-Sept. 26.

NEWMAN, JOSEPH (Edward Nast, mgr.): Leadville, Col., Sept. 22, Florence 23, Denver 24-26, Central City 28, Idaho Springs 29, Boulder 30, Longmont Oct. 1, Loveland 2, Fort Collins 3, Windsor 5, Greeley 6.

NEW YORK DAY BY DAY: Webster, Mass., Sept. 22, Clinton 23, Fitchburg 24, Gardner 25, Chelsea 26, Boston 28-Oct. 3, New York city 5-10.

NEW YORK LIFE: New York city Sept. 21-26.

NIP AND TUCK: Phoenixville, Pa., Sept. 22, Parkesburg 23.

NOBODY'S CLAIM: Detroit, Mich., Sept. 20-26, Grand Rapids 27-Oct. 2.

NO WEDDING BELLS FOR HER: Brooklyn, N. Y., Sept. 21-26.

NOT GUILTY: Baltimore, Md., Sept. 21-26, Washington, D. C., 28-Oct. 4, Norfolk, Va., 5-11.

OBER, GEORGE (Wm. H. Currie, mgr.): Danville, N. C., Sept. 21, 22, Staunton, Va., 23, 24, Charlottesville 25, 26, Roanoke 28, 29, Bristol, Tenn., 30, Knoxville Oct. 1, 2, Asheville, N. C., 3.

OLCOTT, CHAUNCEY: Kansas City, Mo., Sept. 20-26.

OLD ARKANSAW (Fred Raymond's): Wausau, Wis., Sept. 22, Marshfield 23, Neillsville 24, Alma Center 25, Warens 26, Viroqua 28, Winona, Minn., 29, Chippewa Falls, Wis., 30, Menominee Oct. 1, Little Falls, Minn., 2, Sauk Center 3.

OLD JED PROUTY (Morse and Hodge, mgrs.): North Adams, Mass., Sept. 22, Cohoes, N. Y., 23.

OLE OLSON: Williamsport, Pa., Sept. 24.

ON CIRCUS DAY (Western; H. H. Frazee and C. B. Marvin, props.; D. E. Pond, mgr.): Fonda, Ia., Sept. 22, Le Mars 23, Onawa 24, Dunlap 25, Manning 26, Walnut 28, Oakland 29, Hancock 30, Griswold Oct. 1, Cumberland 2.

ON CIRCUS DAY (Eastern; H. H. Frazee and C. B. Marvin, props.): Fowler, Ind., Sept. 22, Hoopeston 23, Bloomington 24, Clinton 25, Decatur 26, Peoria, Ill., 27, Kewanee 28, Sycamore 29, De Kalb 30, Geneseo Oct. 2, Moline 3, Davenport, Ia., 4, Muscatine 5, Cedar Rapids 6, Iowa City 7, Clinton 8, Sterling, Ill., 9, Rochelle 10.

ONE NIGHT IN JUNE: Southbridge, Mass., Sept. 22, Putnam, Conn., 23, Attleboro, Mass., 24, Webster 25, Waltham 26.

ONLY A SHOP GIRL (Henry H. Winchell, mgrs.): Providence, R. I., Sept. 21-26, Brooklyn, N. Y., 28-Oct. 3, Washington, D. C., 5-10.

ON THE FRONTIER (James Hannon, mgr.): Chelsea, Mass., Sept. 22, Athol 23, Pittsfield 25, North Adams 26, Westfield 28, Clinton 30, Willimantic, Conn., Oct. 1, Woonsocket, R. I., 2, 3, Boston, Mass., 5-10.

ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.; Frank Gazzalo, mgr.): Lafayette, Ind., Sept. 22, Kalamazoo, Mich., 23, Lansing 24, Port Huron 25, Flint 26, Jackson 28, Fort Wayne, Ind., 29, Marion 30, Battle Creek, Mich., Oct. 1, Dowagiac 2, Benton Harbor 3, Racine 4, Michigan City 5.

OTHER PEOPLE'S MONEY (Frank L. Bixby, mgr.): Halifax, N. S., Sept. 21-23.

OUR NEW MINISTER (Miller and Convers, mgrs.): Jamestown, N. Y., Sept. 22, Warren, Pa., 23, Greenville 24, Franklin 25, Oil City 26, Meadville 28, Warren, O., 29, Youngstown 30, Salem Oct. 1, East Liverpool 2, Butler, Pa., 3, New Castle 5.

OVER NIAGARA FALLS (A; Rowland and Clifford, mgrs.): Cleveland, O., Sept. 21-26, Canton 28, Massillon 29, Alliance 30, New Castle, Pa., Oct. 1, Niagara Falls, N. Y., 3, Buffalo 5-10.

OVER NIAGARA FALLS (B; Rowland and Clifford, mgrs.): McKeesport, Pa., Sept. 22, Brownsville 23, Uniontown 24, Scottdale 25, Greensburg 26, South Fork 28, Johnstown 29, Altoona 30, Philipsburg Oct. 1, Clearfield 2, Du Bois 3, Philadelphia 5-10.

OVER NIAGARA FALLS (C; Rowland and Clifford, mgrs.): Ellensburg, Wash., Sept. 22, Olympia 23, Hoquoiam 24, Aberdeen 25, Montesano 26, Whatcom 28, Sedro Woolley 29, Mt. Vernon 30, Tacoma Oct. 1-3.

PECK AND HIS MOTHER-IN-LAW ABROAD (Sol Myers, mgr.): Springfield, Mass., Sept. 21-26, Milford 28, Fitchburg 29, Gardner 30, Woonsocket, R. I., Oct. 1, New Bedford, Mass., 2, Norwich, Conn., 3, Southbridge, Mass., 5, Salem 6, Pittsfield 7, North Adams 8, Brockton 9, Taunton 10.

PECK'S BAD BOY: Wapaca, Wis., Sept. 28.

PECK'S BAD BOY: Fitchburg, Mass., Sept. 22, Chelsea 23, Nashua, N. H., 25, Waltham, Mass., 26.

PECK'S BAD BOY (Leroy J. French, mgr.): Wapaca, Wis., Sept. 28, Clintonville 29, Wausau 30, Nearsfield Oct. 1, Merrill 3, Neenah 6.

PEG WOFFINGTON: Tyrone, Pa., Sept. 22, Somerset 23, Johnstown 24, Latrobe 25, Mt. Pleasant 26, McKeesport 28, Rochester 29, Uniontown 30, Connellsville Oct. 2, Washington 3, Zanesville, O., 5, Canton 7.

PERRY, ODELL AND DEE'S COMEDIANS (Al. V. Forman, mgr.): Chatham, Can., Sept. 22-24, Dresden 25, Wallaceburg 26, St. Marys 28, Berlin 29, 30.

PICKINGS FROM PUCK (Ollie Mack and Jas. M. Galter, mgrs.): Americus, Ga., Sept. 22, Macon 23, Columbus 24, Atlanta 25, 26, Birmingham, Ala., 28, Selma 29, Montgomery 30, Pensacola, Fla., Oct. 1, Mobile, Ala., 2, 3, Morgan City, La., Oct. 11.

QUEEN OF THE HIGHWAY (W. McGowan, mgr.): Kansas City, Mo., Sept. 20-26.

QUINCY ADAMS SAWYER (Eastern; C. B. Brooks, mgr.): Berlin, Can., Sept. 22, Paris 23, Gault 24, Brantford 25, Woodstock 26.

RACHEL GOLDSTEIN: New York city Sept. 21-26.

REAPING THE HARVEST: Norfolk, Va., Sept. 25.

RED RIVER (Chas. Nuckols, mgr.): Ashland, Pa., Sept. 22, Carlisle 23, Tyrone 24, Altoona 25, Johnstown 26, Greensburg 28, Connelsville 29, Washington 30, Wheeling, W. Va., Oct. 1-3.

ROBERTSON, FORBES, AND GERTRUDE ELLIOTT: Buffalo, N. Y., Sept. 28-30.

ROBSON, ANDREW (Jno. W. Bennett, mgr.): Kendalville, Ind., Sept. 22, Benton Harbor, Mich., 23, Muskegon 24, Battle Creek 25, Grand Rapids 26, Adrian 28, Ann Arbor 29, Flint 30, Lansing Oct. 1, Saginaw 2, Manistee 3, Traverse City 5, Sault Ste. Marie 6, Marquette 7, Hancock 8.

ROYAL LILLIPUTIANS: Mahanoy City, Pa., Sept. 22, Reading 23, Wilkes-Barre 24-26, Philadelphia 28-Oct. 3.

RUDOLPH AND ADOLPH: Macon, Ga., Sept. 22, Atlanta 23, Birmingham, Ala., 24, Montgomery 25, Pensacola, Fla., 26.

SAG HARBOR (Wm. B. Gross, mgr.): Peekskill, N. Y., Oct. 1, Stamford, Conn., 2, Marlboro, Mass., 3, Gardner 4, Clinton 6, Leominster 7, Taunton 8, Ware 9, Springfield 10.

SANDY BOTTOM: Louisiana, Mo., Sept. 22, Mexico 23, Sedalia 24, Clinton, Ia., 25, Lamar 26, Joplin, Mo., 27, Carthage 28, Webb City 29, Pittsburg, Kan., 30, Parsons Oct. 1.

SARATOGA (R. E. Johnston, mgr.): Orange, N. J., Oct. 10, Pottstown, Pa., 12, Reading 13, 14.

SEARCHLIGHTS OF A GREAT CITY: Philadelphia, Pa., Sept. 21-26, Newark, N. J., 28-Oct. 3, Camden 5-7, Wilmington, Del., 8-10.

SHAW, MARY (Geo. Fawcett, mgr.): Springfield, Mass., Sept. 24.

SHEA, THOMAS E. (Jas. Wall, mgr.): Lynn, Mass., Sept. 21-26, Lawrence 28-Oct. 3, Lowell 5-10.

SHOOTING THE CHUTES (Ollie Mack, mgr.): New Philadelphia, O., Sept. 22, Salem 23, Akron 24-26, East Liverpool 28, Beaver Falls, Pa., 29, New Castle 30, Wadsworth, O., Oct. 1, Toronto 2, Steubenville 3.

SHORE ACRES (Wm. B. Gross, mgr.): Buffalo, N. Y., Sept. 21-26, Rochester 28-30, Syracuse Oct. 1-3, Port Huron, Mich., 5, Jackson 6, Battle Creek 7, Elkhart, Ind., 8, Valparaiso 9.

SI PLUNKARD (W. H. Snyder, mgr.): Oneida, Mich., Sept. 22, Alpena 23, St. Ignace 24, Cheboygan 25, Petoskey 26, Charlevoix 28.

SKY FARM: St. Paul, Minn., Sept. 20-26.

SIDE TRACKED (Tom North, mgr.): Belleville, Can., Sept. 22, Lafayette, Ind., 23, Lebanon 26.

SLAVES OF THE MINE (C. S. Callahan, mgr.): Noblesville, Ind., Sept. 22, Elwood 23, Alexandria 24, Marion 25, 26, Hartford City 28, Marion 29, Kokomo 30, Dayton Oct. 1, Fort Wayne 3.

SOTHERN, E. H.: Detroit, Mich., Sept. 28-Oct. 3.

SPOTLESS TOWN: Cheyenne, Wyo., Sept. 22, Fox City 23, Salt Lake City, U., 24-26, Ogden 28, Boise City, Ida., 29.

STIRLING, ALMA (J. H. Stirling, mgr.): Franklin, Pa., Sept. 22, New Castle 23, Youngstown, O., 25, Warren 26, Ravenna 28, Kent 29.

STODDART, JAMES H. (Kirke La Shelle, mgr.): Toronto, Can., Sept. 21-26.

SUPERBA (Hanlon's): Springfield, Ill., Sept. 22, Peoria 23, 24, Galesburg 25, Quincy 26, Kansas City, Mo., 27-Oct. 3, St. Louis 4-10.

SWEET CLOVER: Chicago, Ill., Sept. 20-26.

SWEET JASMINE (Wallace Munroe, mgr.): Raleigh, N. C., Sept. 22, Greensboro 23, Charlotte 24, Charleston, S. C., 25, Savannah, Ga., 26, Jacksonville, Fla., 28, Macon, Ga., 29, Augusta 30, Columbia, S. C., Oct. 1, Spartanburg 2, Greenville 3, Athens, Ga., 5.

THE AMERICAN GENTLEMAN: Canton, Ill., Sept. 22, Monmouth 23, Rock Island 24, Davenport, Ia., 25, Waterloo 26, Charles City 28, Mason City 29, Dubuque 30, Decorah Oct. 2, Austin, Minn., 3, Albert Lea 5, Faribault 6.

THE BEAUTY DOCTOR: Cincinnati, O., Sept. 20-26.

THE BILLIONAIRESS (Almon A. Kinney, mgr.): Greenfield, Ind., Sept. 22, Richmond 23, New Castle 24, Winchester 25, Shelbyville 26, Seymour 28, Bedford 29, Bloomington 30.

THE BUFFALO MYSTERY (W. A. Lane, mgr.): Wheeling, W. Va., Sept. 28-30.

THE CARDINAL: Rochester, N. Y., Sept. 21-23, Syracuse 24-26.

THE CHARITY NURSE (Heuck and Fennessy, props.; Jno. M. Cooke, mgr.): Boston, Mass., Sept. 21-26.

THE CHILD SLAVES OF NEW YORK (J. B. Isaac, mgr.): Philadelphia, Pa., Sept. 21-26.

THE CHILD WIFE: Rochester, N. Y., Sept. 21-23, Syracuse 24-26, Newark, N. J., 28-Oct. 3.

THE CHRISTIAN (Western; Geo. L. Baker, mgr.): Greenville, Tex., Sept. 22, Tyler 23, Texarkana, Ark., 24, Hot Springs 25, Little Rock 26, Shreveport, La., 28, Beaumont, Tex., 29, Houston 30, Galveston Oct. 1, Waco 2, Marlin 4, Dallas 5, 6.

THE CONVICT'S DAUGHTER (Southern; Roland G. Pray, mgr.): Gastonia, N. C., Sept. 22, Spartanburg, S. C., 23, Greenville 24, Gainesville, Ga., 25, Athens 26, Augusta 28, Columbia, S. C., 29, Sumter 30, Darlington Oct. 1, Florence 2, Charleston 3, Savannah, Ga., 5, Brunswick 6.

THE CONVICT'S DAUGHTER (Western; Francis H. Inslee, mgr.): Ashland, Wis., Sept. 22, Washburne 23, West Superior 24, Duluth, Minn., 25, 26.

THE COUNTY FAIR: Winburg, Conn., Sept. 22, North Adams, Mass., 23, Troy, N. Y., 24-26.

THE DARKEST HOUR (Lincoln J. Carter, prop.): Bedford, Ind., Sept. 22, Seymour 23, Bloomington, Ill., 24, Spencer 25, Bloomfield 26, Robinson 28, Olney 29, Danville 30.

THE EARL OF PAWTUCKET (Lawrence d'Orsay; Kirke La Shelle, mgr.): New York city Feb. 5—indefinite.

THE ELEVENTH HOUR: Mercer, Pa., Sept. 22, Sharon 23, New Castle 24, Butler 25, Kittanning 28, Punxsutawney 29, Du Bois 30, Brookville Oct. 1, Cain 2, Johnsonburg 3.

THE FACTORY GIRL: Syracuse, N. Y., Sept. 21-26, Rochester 28-Oct. 3.

THE FAST MAIL (Lincoln J. Carter, prop.): Washington, Ia., Sept. 22, Fairfield 23, Ottumwa 24, Oskaloosa 25, Knoxville 26, Albia 28, Centerville 29, Leon 30.

THE FATAL WEDDING (Eastern; Sullivan, Harris and Woods, mgrs.): Adams, Mass., Sept. 22, Pittsfield 23, Palmer 24, Ware 25, Northampton 26.

THE FATAL WEDDING (Southern; Sullivan, Harris and Woods, mgrs.): Butler, Pa., Sept. 22, Greenville 23, Mercer 24, Sharon 25, New Castle 26.

THE FATAL WEDDING (Western; Sullivan Harris and Woods, mgrs.): Negaunee, Wis., Sept. 22, Manistique 24, Sault Ste. Marie, Mich., 25, 26, Cheboygan 28, Petoskey 29, Charlevoix 30.

THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): Brooklyn, N. Y., Sept. 21-Oct. 3.

THE FLAMING ARROW (Lincoln J. Carter, prop.): Bloomington, Ill., Sept. 22, Pana 23, Centralia 24, Olney 25, Vincennes, Ind., 26, Evansville 27, Bloomfield 28, Bloomington 29, Bedford 30.

THE GAME OF LIFE (Frank T. Kintzing, mgr.): Richmond, Va., Sept. 21-26, Philadelphia, Pa., 28-Oct. 3.

THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Beaver Falls, Pa., Sept. 22, Youngstown, O., 23, Sharon, Pa., 24, Erie 25, Niagara Falls, N. Y., 26.

THE GAME KEEPER (Thos. J. Smith; Rowland and Clifford, mgrs.): Davenport, Ia., Sept. 22, Rock Island, Ill., 23, Kewanee 24, La Salle 25, Ottawa 26.

THE GIRL AND THE JUDGE (Henri Gressitt, mgr.): New York city Sept. 21-26, Asbury Park, N. J., 28, Burlington 29, Reading, Pa., 30, Scranton Oct. 1-3, Washington, D. C., 5-10.

THE GOVERNOR'S SON (Fred Niblo, mgr.): Norfolk, Va., Sept. 21-26, Brooklyn, N. Y., 28-Oct. 3.

THE GREAT WHITE DIAMOND: New York city Sept. 21-26, Brooklyn 28-Oct. 3, Philadelphia, Pa., 5-10.

THE HEAD WAITERS: McConnellsville, O., Sept. 22, Sistersville, W. Va., 23, Wheeling 24-26.

THE HEART OF CHICAGO: Providence, R. I., 21-26, Fall River, Mass., 28-30, Newport, R. I., Oct. 1, Bristol 2, Gloucester, Mass., 5, Portsmouth 7, Manchester 10.

THE HEART OF MARYLAND (David Belasco, mgr.): New York city, N. Y., Sept. 21-26, Brooklyn 28-Oct. 10, Newark, N. J., 12-17.

THE HILLS OF CALIFORNIA: Dallas, Ore., Sept. 22, Boise, Ida., 23, Pocatello 24.

THE HOTTEST COON IN DIXIE (Eugene Spofford, mgr.): Chillicothe, O., Sept. 22, Parkersburg, W. Va., 23, Clarksburg 24, Fairmont 25, Uniontown, Pa., 26, Scottdale 28, Connellsville 29, Mt. Pleasant 30.

THE IRISH PAWNBROKERS (Joe W. Spears, mgr.): Kenosha, Wis., Sept. 24, Dixon, Ill., 25, Princeton 26, La Salle 27, Rockford 28, Marengo 29, Janesville, Wis., 30, Stoughton Oct. 1, Ripon 2, Kaukauna 3, Oshkosh 4, Sturgeon Bay 5, Manitowoc 6, Menominee, Mich., 7.

THE JOHNSTOWN FLOOD (Edw. Houghton, mgr.): Altoona, Pa., Sept. 22, 23, Phillipsburg 24, Bellefonte 26, Lock Haven 28, Williamsport 29, Towanda 30, Bloomsburg Oct. 2, Shamokin 3, Girardsville 5, Danville 6, Berwick 7, Milton 8.

THE KATZENJAMMER KIDS (Eastern; Blondell and Fennessy, mgrs.): Trenton, N. J., Sept. 22, Mahanoy City, Pa., 23, Reading 24, Burlington, N. J., 26.

THE KATZENJAMMER KIDS (Western; Blondell and Fennessy, mgrs.): Logansport, Ind., Sept. 23, Marion 24.

THE KING OF DETECTIVES: Brooklyn, N. Y., Sept. 14-26.

THE KING OF DETECTIVES: Reading, Pa., Sept. 21-23.

THE KING OF THE DESERT: Plymouth, Ind., Sept. 22, Wabash 23, Huntington 24, Kokomo 25, Elwood 26.

THE LAND O' COTTON (W. A. Junker, mgr.): Kansas City, Mo., Sept. 20-26.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Hoboken, N. J., Sept. 20-26.

THE LIMITED MAIL (Elmer E. Vance, mgr.): Baltimore, Md., Sept. 21-26, Washington, D. C., 28-Oct. 3.

THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan, mgrs.): Boston, Mass., Sept. 21-26.

THE LITTLE HOMESTEAD (Macauley and Patton, props.): Paris, Ill., Sept. 22, Oakland 23, Mattoon 24, Pana 25, Litchfield 26, St. Charles, Mo., 27, Edwardsville, Ill., 28, Rockhouse 29.

THE MAN WHO DARED (Henry Pierson, mgr.): Holyoke, Mass., Sept. 21-23, Hartford, Conn., 24-26, Montreal, Can., 28-Oct. 3, Quebec 5-7, Ottawa 8-10.

THE MEN OF JIMTOWN (Harry S. Richards and W. C. Cunningham, mgrs.): Richmond, Va., Sept. 21-26, Atlanta, Ga., 28-Oct. 3, Birmingham, Ala., 5-10.

THE MERCHANT OF VENICE (Jos. Shipman, mgr.): Carey, O., Sept. 22, Napoleon 23, Leipsic 24, Nappanee, Ind., 25, Peru 26, Kokomo 28.

THE METROPOLITANS (B. W. Wilson, mgr.): Lincoln, Ill., Sept. 21-23, Champaign 24-26, Rock Island 28-30.

THE MINISTER'S DAUGHTERS (B; Grover Bros., props.): Lowell, Mass., Sept. 21-23, Springfield 24-26, South Norwalk, Conn., 28, Sanbury 29, Stanford 30, Newburg Oct. 1, Waterbury 2, New Britain 3, Providence, R. I., 5-10.

THE MINISTER'S DAUGHTERS (A; Grover Bros., props.): Newark, N. Y., Sept. 22, Le Roy 23, Perry 24, Niagara Falls 25, Lockport 26, Jamestown 28, Bradford, Pa., 29, Olean, N. Y., 30, Hornellsville Oct. 1, Wellsboro, Pa., 2, Corning 3.

THE MINISTER'S SON (J. M. Stout, mgr.): Belvidere, Ill., Sept. 22, Edgerton, Wis., 24, Aurora, Ill., 26, Chicago Heights 27, Joliet 28, Morrison 30, Clinton, Ia., Oct. 1.

THE MISSOURI GIRL (Eastern; Fred Raymond's): Hastings, Mich., Sept. 22, Grand Lodge 23, St. Johns 24, Saranac 25, Portland 26, Ionia 28, Belding 29, Greenville 30, Corinna Oct. 1, St. Louis 2, Alma 3, Clare 5, Ludington 6, Big Rapids 7, Muskegon 8, Fremont 9, Traverse City 10.

THE MISSOURI GIRL (Western; Fred Raymond's): Harry S. Hopping, mgr.): Wabasha, Minn., Sept. 22, Chippewa Falls 23, Winona 24, Galesville, Wis., 25, Sparta 26, Prairie du Chien 28, Olewein, Ia., 29, Manchester 30, Waverly Oct. 1, Clarksville 2, Webster City 3, Sac City 5, Lemars 6.

THE NIGHT BEFORE CHRISTMAS: Newark, N. J., Sept. 21-26.

THE OLD PLANTATION (Frank L. Root, mgr.): Hillsboro, O., Sept. 22, Bellefontaine 25, Findlay 26, Hamilton 28, Lebanon 29, Washington C. H., 30, 26, Paris Oct. 1, Kenton 2, Lima 3.

THE PARISH PRIEST: Corning, N. Y., Sept. 22, Oswego 23, Ithaca 24, Canton, Pa., 25, Williamsport 26, Sunbury 28, Pittstown 29, Mahanoy City 30.

THE PRESIDENT'S DAUGHTER: Allentown, Pa., Sept. 22, Shenandoah 23, Mt. Carmel 24, Shamokin 25, Lewistown 26, Johnstown 27, Altoona 28, Windber 29, Greensburg Oct. 1, Connellsville 2, Washington 3.

THE PRICE OF HONOR: Chicago, Ill., Sept. 20-Oct. 10.

THE PRIDE OF NEWSPAPER ROW: Chicago, Ill., Sept. 20-26.

THE PUNKIN HUSKER (Dave A. Martin, mgr.): Chariton, Ia., Sept. 22, Ottumwa 23, Sigourney 25, Oskaloosa 26, Newton 28, Marshalltown 29.

THE ROAD TO 'FRISCO (Chas. L. Young, mgr.): Albany, N. Y., Sept. 24-26.

THE ROAD TO RUIN: Indianapolis, Ind., Sept. 21-26.

THE SCOUT'S REVENGE: Omaha, Neb., Sept. 20-26.

THE SIGN OF THE CROSS (R. G. Craerin, mgr.): Malden, Mass., Sept. 22, Lawrence 23, Salem 24, Manchester, N. H., 25, Springfield, Mass., 26.

THE STAIN OF GUILT (C. W. Daniels, mgr.): Louisville, Ky., Sept. 20-26.

THE TWO JOHNS (F. R. Arnold, mgr.): Greensburg, Pa., Sept. 22, Rochester 23, Akron, O., 24, Zanesville 25, New Philadelphia 26.

THE TWO SISTERS (Hickey and Warmington, mgrs.): Oswego, N. Y., Sept. 22, Niagara Falls 23, Erie, Pa., 24, Dunkirk, N. Y., 25, St. Catherines, Can., 26, Hamilton 28, London 29, Saginaw, Mich., 30, Bay City Oct. 1, Port Huron 2, Pontiac 3, Marshall 5, Battle Creek 6, Kalamazoo 7, La Porte, Ind., 8.

THE VILLAGE PARSON: Boone, Ia., Sept. 22, Grinnell 23, Iowa City 24, Muscatine 25, Rock Island, Ill., 26, Davenport, Ia., 27, Clinton 28, Dubuque 29, Freeport, Ill., 30, Canton Oct. 2, Peoria 3, Hammond 4, Kewanee 5.

THE VILLAGE POSTMASTER: Detroit, Mich., Sept. 20-26.

THE VIRGINIAN: New Haven, Conn., Sept. 30-Oct. 3.

THE VOLUNTEER (J. Guy Atkinson, mgr.): Denver, Col., Sept. 20-26, Belleville, Kan., 28, Fairbury 29, Council Bluffs, Ia., 30.

THE WAY OF THE WICKED (F. E. Johnson, mgr.): Bloomington, Ill., Sept. 23, Le Roy 24, Hoopeston 25, Kankakee 26.

THE WHITE SQUAW (Browning and Beitzell, props. and mgrs.): Uricheville, O., Sept. 22, Newcomerstown, O., 23, Connellsville, Pa., 24, Washington 25.

THE WINNING HAND: Troy, N. Y., Sept. 21-23, Cohoes 24, Utica 25, 26, Rochester 28-30, Syracuse Oct. 1-3.

TEN NIGHTS IN A BAR ROOM (Al. Martin's; J. W. Stevenson, mgr.): Brazil, Ind., Sept. 22, Paris, Ill., 23, Effingham 24, Fairfield 25, Du Quoin 26, Morganfield, Ky., 28, Hopkinsville 29, Paris Oct. 1, Bardstown 2, Jackson, Tenn., 3, Memphis 4.

TEN NIGHTS IN A BAR ROOM (Eller's): Odell, Ill., Sept. 22, Gardner 23, Winona 24.

THELMA (Chase, Clark and Kennington, props.; A. H. Sheldon, mgr.): Worcester, Mass., Sept. 21-26.

THROUGH FIRE AND WATER: Washington, D. C., Sept. 21-26.

THROUGH THE CENTRE OF THE EARTH: Shamokin, Pa., Sept. 22-24.

THURSTON, ADELAIDE (Frank J. and Claxton Wilstach, mgrs.): Clearfield, Pa., Sept. 22, Punxsutawney 23, Altoona 24, Johnstown 25, Connellsville 26, Wheeling, W. Va., 28, Marietta 29, Parkersburg, W. Va., 30, Clarksburg Oct. 1, Fairmount 2, Cumberland, Md., 3.

TOO PROUD TO BEG (Lincoln J. Carter, prop.): Toledo, O., Sept. 20-23, Grand Rapids, Mich., 24-26, Detroit 27-Oct. 3.

TWO LITTLE SAILOR BOYS: Philadelphia, Pa., Sept. 21-23.

TWO LITTLE WAIFS (Eastern; Lincoln J. Carter, prop.): Minneapolis, Minn., Sept. 20-26, Faribault 28, Owatonna 29, Mankato 30, Albert Lea Oct. 1, Mason City, Ia., 2, Sioux City 3, Omaha, Neb., 4-7.

TWO LITTLE WAIFS (Southern; Lincoln J. Carter, prop.): Belleville, Kan., Sept. 22, Clay Center 23, Manhattan 24, Wamego 25, Topeka 26, Leavenworth 27, Junction City 28, Salina 29, McPherson 30.

TWO MARRIED MEN: Creston, Ia., Sept. 22, Clarinda 23, Shenandoah 24, Red Oak 25, Glenwood 26.

TWO MERRY TRAMPS: Chillicothe, Mo., Sept. 25, Brookfield 26, Milan 28, Kirksville 29, Quincy, Ill., 30, Keokuk, Ia., Oct. 1, Ft. Madison 2, Monmouth 3, Galva 5, Cambridge 6.

TWO OLD CRONIES (Wm. Gray, mgr.): Alexandria, Va., Sept. 21-23, Fredericksburg 24-26, Newport 28, Norfolk 29, 30, Petersburg Oct. 1, Richmond 2, 3.

ULYSSES: New York city Sept. 11—indefinite.

UNCLE JOSH SPRUCEBY (H. H. Frazee and N. C. Bates, props.): Spokane, Wash., Sept. 20-22, Lewiston, Ido., 23, Moscow 24, Pullman, Wash., 25, Colfax 26.

UNCLE TOM'S CABIN (Eastern; Al. W. Martin's; Ed S. Martin, mgr.): Marietta, O., Sept. 3, Zanesville 24, London 25, Hamilton 26, Indianapolis, Ind., 28-30, Dayton, O., Oct. 1-3, Cincinnati 4-10.

UNCLE TOM'S CABIN (Western; Al. W. Martin's; F. C. Cooper, mgr.): Hancock, Mich., 22, Michigamme 24, Ironwood 25, Iron River, Wis., 26, Duluth, Minn., 27, 28, W. Superior, Wis., 29, Washburn 30, Eau Claire Oct. 1, Merrillian 2, Tomah 3.

UNDER COVER: New York city—indefinite.

UNDER SOUTHERN SKIES (Eastern; Harry Dell Parker, mgr.): Cohoes, N. Y., Sept. 22, Glens Falls 23, Granville 24, Saratoga 25, Schenectady 26, Amsterdam 28, Gloversville 29, Little Falls 30, St. Johnsville Oct. 1, Utica 2, Syracuse 3, Cortland 5, Oswego 6, Canandaigua 7, Auburn 8, Geneva 9, Ithaca 10.

UNDER SOUTHERN SKIES (Western; Harry Dell Parker, mgr.): St. Joseph, Mo., Sept. 22, 23, Leavenworth, Kan., 24, Atchison 25, Nebraska City, Neb., 26, Omaha 27-30.

UNDER TWO FLAGS (O. D. Wood, mgr.): Newark, N. J., Sept. 21-26, Hartford, Conn., 28, 29, New Britain 30, Waterbury Oct. 1, Springfield, Mass., 2, 3, Providence, R. I., 5-10.

UTAH: Elizabeth, N. J., Sept. 21-23.

VIVIAN'S PAPAS: New York city Aug. 17-Sept. 26.

WAIFS OF NEW YORK (Walt. Leslie, mgr.): Centralia, Ill., Sept. 22, Paducah, Ky., 23, Jackson, Tenn., 24, Sheffield, Ala., 25, Huntsville 26, Knoxville 28, Chattanooga 30, Birmingham, Ala., Oct. 1, 2, Meriden, Miss., 3, Mobile, Ala., 4-6.

WALDMAN, EDWARD: Altoona, Pa., Sept. 22, Johnstown 23, Passaic, N. J., 26.

WALSH, BLANCHE: Chicago, Ill., Sept. 13-Oct. 3.

WARD AND VOKES (Chas. D. Wilson, mgr.): Cleveland, O., Sept. 21-26, Detroit, Mich., 28-Oct. 3, Toledo, O., 4-10.

WARDE AND JAMES: Butte, Mont., Sept. 21, 22, Missoula 23, Wallace, Ido., 24, Spokane, Wash., 25, North Yakima 26, Seattle 27-30.

WARNER, CHARLES: New York city Sept. 14—indefinite.

'WAY DOWN EAST (W. A. Brady, mgr.): Cleveland, O., Sept. 20-26, Akron 27, Canton 28, Lima 29, Indianapolis, Ind., 30-Oct. 3, St. Louis, Mo., 4-10.

'WAY DOWN EAST (W. A. Brady, mgr.): Louisville, Ky., Sept. 21-26, Nashville, Tenn., 28, Chattanooga 29, Atlanta, Ga., 30-Oct. 1, Augusta 2, Columbia, S. C., 3, Charleston 4, Brunswick, Ga., 6.

WEALTH AND POVERTY (Jno. J. Brophy, mgr.): Fall River, Mass., Sept. 21-23, Newport, R. I., 24, Plymouth, Mass., 25, South Framingham 26, Holyoke 28-30.

WEARY WILLIE WALKER (Eastern; Harry Dull, mgr.): Cambridge, O., Sept. 22, Newcomerstown 26, Lancaster 30, Wellston Oct. 10.

WEDDED AND PARTED: Jersey City, N. J., Sept. 21-26.

WELCH, JOSEPH: Buffalo, N. Y., Sept. 21-26.

WHAT HAPPENED TO JONES (Robt. B. Price, mgr.): Waupaca, Wis., Sept. 22, Manitowoc 23, Sheboygan 25, Waukesha 28, Neenah 29, Menominee, Mich., Oct. 3, Escanaba 5, Negaunee 7.

WHEN THE BELL TOLLS (A; Travuse-Vale, mgr.): Cincinnati, O., Sept. 20-26, Bowling Green 30, Toledo Oct. 1-3.

WHEN THE BELL TOLLS (B; Huse N. Morgan, mgr.): Kenton, O., Sept. 23, Bucyrus 24, Upper Sandusky 25, Lima 26, Ottawa 28, Ada 29, Marion 30, Galion Oct. 1, Coshocton 2, Canton 3.

WHEN WOMEN LOVE: Newark, N. J., Sept. 21-26, New York city 28-Oct. 3, Baltimore, Md., 5-10.

WILLARD, KATHERINE: Alliance, O., Sept. 22, Massillon 23, Wooster 24, Mansfield 25, Galion 26, Marian 28, Bucyrus 29, Fremont 30.

WILSON, AL.: Marietta, O., Sept. 22, Zanesville 23, Cambridge 24, Steubenville 25, Wheeling, W. Va., 26.

WHY WOMEN SIN (Western; M. W. Taylor, mgr.): York, Pa., Sept. 22, Hanover 23, Lewiston 24, South Forks 25, Altoona 26.

WHY WOMEN SIN (Eastern; H. W. Taylor, mgr.): Wilmington, Del., Sept. 21-23, Camden, N. J., 24-26.

YON YONSON: Yankton, S. D., Sept. 22, Sioux Falls 23, Pipestone, Minn., 24, Fairmont 25, Blue Earth 26, New Ulm 27, Mankato 28, Faribault 29, Rochester 30, Madison, Wis., Oct. 1, Oshkosh 2, Neenah 3, Appleton 4, Menominee 5, Iron Mountain 6.

YORK STATE FOLKS: Paterson, N. J., Sept. 21-23.

ZIG ZAG ALLEY: Ottumwa, Ia., Sept. 22, Cedar Rapids 23.

STOCK COMPANIES.

ACADEMY: Buffalo, N. Y., May 25—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.

BAKER THEATRE (Jno. E. Boyle, mgr.): Rochester, N. Y.—indefinite.

BALDWIN-MELVILLE: New Orleans, La., Sept. 12—indefinite.

BELLOWS: Denver, Col.—indefinite.

BLANEY'S: Newark, N. J.—indefinite.

BOWDOIN SQUARE: Boston, Mass.—indefinite.

BUSH TEMPLE: Chicago, Ill.—indefinite.

BUFFINGTON (Geo. A. Hill, mgr.): Pawtucket, R. I., May 18—indefinite.

CASTLE SQUARE: Boston, Mass.—indefinite.

CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

DAVIS, OWEN: Rochester, N. Y.—indefinite.

EMPIRE: Columbus, O.—indefinite.

FAWCETT, GEORGE: Baltimore, Md., Sept. 21—indefinite.

FERRIS: Minneapolis, Minn.—indefinite.

FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.

FRAWLEY, DANIEL, AND CO. (James Neill and Daniel Frawley, props.): Brisbane, N. S. W., Sept. 14-Oct. 3, New Castle, N. S., 5, 6, Auckland 12-26.

GEM THEATRE: Portland, Me.—indefinite.

IMPERIAL THEATRE: Providence, R. I., Aug. 22—indefinite.

JEFFERSON: Portland, Me.—indefinite.

LYCEUM: Cleveland, O.—indefinite.

McCULLUM: Portland, Me.—indefinite.

METROPOLITAN: Duluth, Minn.—indefinite.

MORDANT-HUMPHREY (Edwin Mordant and Ola Humphrey, mgrs.): Portland, Ore., Sept. 20-Oct. 3.

NEILL: Los Angeles, Cal.—indefinite.

NEILL-MOROSCO: San Francisco, Cal.—indefinite.

PAYTON, CORSE (Corse Payton, prop.; Fred Andrews, mgr.): Brooklyn, N. Y., Aug. 31—indefinite.

PAYTON, CORSE (David T. Ramage, mgr.): Springfield, Mass., Aug. 3—indefinite.

PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29—indefinite.

PROCTOR'S: Albany, N. Y., May 18—indefinite.

RATCLIFFE'S, CARRIE: Philadelphia, Pa., Sept. 7—indefinite.

SANFORD, WALTER: Los Angeles, Cal., Aug. 30-Nov. 1.

SPOONER (Mrs. Spooner, prop.; Frank McAlister, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.

STANDARD THEATRE (Darcey and Specks, props.): Philadelphia, Pa., Aug. 22—indefinite.

THANHOUSER: Milwaukee, Wis., July 7—indefinite.

THIRTY-FIRST STREET: Chicago, Ill.—indefinite.

WHITNEY (E. D. Stair, mgr.): Detroit, Mich., Aug. 2—indefinite.

REPERTOIRE COMPANIES.

ADAIR, GREGG AND ADAIR STOCK (John Adair, mgr.): Roanoke, Va., Sept. 21-26, Raleigh, N. C., 28-Oct. 3.

ADAMS BROTHERS (Jas. R. Adams, mgr.): Tarrytown, N. Y., Sept. 21-23, Ossining 24-26, Fishkill 28-30.

ALLEN BROTHERS' COMEDIANS (Chas. Allen, mgr.): Palmyra, Mo., Sept. 21-26, Atchison, Kan., 28-Oct. 3, Chillicothe, Mo., 5-7, Macon 8-10.

AMERICAN STOCK (Oliver Martell, mgr.): Joplin, Mo., Sept. 21-23, Springfield 24-26, Salina, Kan., 27, Carthage, Mo., 28-30.

AUBREY STOCK (Eastern): Manchester, N. H., Sept. 21-26, Chelsea, Mass., 28-Oct. 3, Lynn 5-10.

AUBREY STOCK (Western): Pottsville, Pa., Sept. 21-26, Allentown 28-Oct. 3, Reading 5-10.

BELCHER'S COMEDIANS: Blue Mount, Kan., Sept. 24-26.

BENNETT-MOULTON (F. C. Twitchell, mgr.): Rockland, Me., Sept. 21-26, Bath 28-Oct. 3, Augusta 5-7.

BONNAIR-PRICE (Wm. N. Smith, mgr.): Wellington, Kan., Sept. 21-23, Winfield 24-26, Wichita 28-30.

BRANDON-COURTNEY: Catskill, N. Y., Sept. 21-23, Machinsville 24-26, Johnstown 28-30.

BRECKENRIDGE STOCK (Boyd P. Joy, mgr.): Nevada, Mo., Sept. 21-26, Lamar 28-Oct. 3.

BURRILL COMEDY (Ralph Hayden, mgr.): New Albany, Ind., Aug. 24-Oct. 3.

CALMER, HUTSON S.: Shamokin, Pa., Sept. 21-23, Catawissa 24-26.

CARNER STOCK: Ft. Wayne, Ind., Sept. 21-26, Coldwater, Mich., 28-Oct. 3.

CARROLL COMEDY (No. 1; Ion Carroll, mgr.): Buckhannon, W. Va., Sept. 21-26.

CARROLL COMEDY (No. 2; W. J. Pierce, mgr.): Tazewell, Va., Sept. 21-26.

CHASE-LISTER (Northern; Jos. Farrell, mgr.): Cedar Falls, Ia., Sept. 21-26.

CHASE-LISTER (Southern): Belle Plaine, Ia., Sept. 21-23, Tama 24-26, Neola 27, Missouri Valley 28-Oct. 3.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Fall River, Mass., Sept. 21-26, Manchester, N. H., 28-Oct. 3, Southbridge, Mass., 5-10.

CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): Salem, N. J., Sept. 19-26, Asbury Park 28-Oct. 3, Mt. Holly 5-10.

CURTS DRAMATIC (M. H. Curts, mgr.): Dayton, Ia., Sept. 21-23, Ogden 24-26.

CUTTER AND WILLIAMS: Greenfield, O., Sept. 21-26, Mt. Gilead 28-Oct. 3.

DALE, MARIE: Dalas, Tex., Sept. 14-28.

DAVIDSON, FRANK, DRAMATIC: McComb, O., Sept. 21-24.

DAVIDSON STOCK (A. E. Davidson, prop. and mgr.): Jackson, Mich., Sept. 21-26, Muskegon 27-Oct. 4, South Bend., Ind., 5-10.

DILGER-CORNELL (No. 1): New Kensington, Pa., Sept. 21-26, Irwin 28-30, Scottdale Oct. 1-3, Rochester 5-10.

DE VONDE, CHESTER (Phil Levy, mgr.): South Newark, N. Y., Sept. 21-26, Paterson, N. J., 28-Oct. 3.

DUQUESNE DRAMATIC (E. M. Greene, prop.): Caro, Mich., Sept. 21-26.

ECLIPSE STOCK: Big Stone, Va., Sept. 21-23, Norton 24-26.

EDSALL-WINTHROP STOCK (Jno. Isman, mgr.): Winchester, Ky., Sept. 21-26, London 28-30, Corbin Oct. 1-3.

EDWARDS STOCK (Chas. E. Edwards, mgr.): Monongahela, Pa., Sept. 21-26, East Palestine, O., 28-Oct. 3.

EMPIRE THEATRE STOCK: Albany, N. Y., Sept. 24-26.

ERWOOD STOCK: Clinton, N. J., Sept. 21-23, Flemington 24-26.

EVANS AND WARD COMEDY: Waterville, Me., Sept. 21-23, Fairfield 24-26.

EWING AND TAYLOR (Albert Taylor, mgr.): Fort Worth, Tex., Sept. 21-23, Corsicana 24-26, Marshall 28-30, Palestine Oct. 1-3, San Antonio 4-12.

FENBERG STOCK (Harry R. Vickers, mgr.): Portland, Me., Sept. 21-26, Fall River, Mass., 28-Oct. 3.

FERRIS COMEDIANS (Harry Bubb, mgr.): Joliet, Ill., Sept. 21-26.

FRANCIS MARION (George K. Robinson, mgr.): Meriden, Conn., Sept. 21-26, Derby 28-Oct. 3, Newburg, N. Y., 12-17.

FRENCH, IRVING (Don McMillan, mgr.): Waterloo, Ia., Sept. 21-23, Marshalltown 24-26, Boone 28-30.

GARSIDE, CONDIT AND MACK: Bradford, Pa., Sept. 21-26, Titusville 28-Oct. 3.

GIBNEY STOCK: Bowling Green, O., Sept. 21-26.

GODDING COMEDY (C. M. Cotton, mgr.): St. Thomas, Can., Sept. 21-26, London 28-Oct. 3, Berlin 5-10.

HALL, DON C.: Great Bend, Kan., Sept. 28-Oct. 3, Larned 6, 7, Kinsley 8-10.

HAMILTON COMEDIANS: Austin, Minn., Sept. 21-23, Council Bluffs, Ia., 24-26.

HARCOURT COMEDY: Bath, Me., Sept. 21-26, Lewiston 28-Oct. 3, Bangor 5-10.

HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Paris, Ky., Sept. 21-26.

HAYWARD, GRACE (G. W. Winters, mgr.): St. Joseph, Mo., Sept. 20-26, Joplin 28-Oct. 3, Springfield 4-10.

HIMMELEIN'S IDEALS: Canton, O., Sept. 21-26.

HIMMELEIN'S IMPERIAL STOCK: Muncie, Ind., Sept. 21-26.

HOEFFLER, JACK, SHOW (Jack Hoeffler, mgr.): Des Moines, Ia., Sept. 14-26.

HOLDEN COMEDY: Houston, Tex., Sept. 21-26.

HOLMAN COMEDY (Harry Holman, mgr.): Springfield, Mo., July 20—indefinite.

HOWARD-DORSET (Geo. B. Howard, mgr.): Decatur, Ind., Sept. 21-26, Portland 28-Oct. 3.

HOYT'S COMEDY: Little Rock, Ark., Sept. 28-Oct. 2.

KARROLL, DOT: Waltham, Mass., Sept. 21-23, Ipswick 24-26, Gloucester 28-Oct. 3, Nashua 5-10.

KELLER STOCK (A. M. Keller, mgr.): Kerville, Tex., Sept. 21-26, Comfort 27-30, Boerne Oct. 1-3, Laredo 12-17.

KENNEDY, JAMES: Elgin, Ill., Sept. 21-23, Oak Park 24-26, Beloit, Wis., 28-Oct. 3, Aurora, Ill., 5-10.

KING'S COMEDIANS (Joe King, mgr.): Hinton, W. Va., Sept. 21-26.

KINGSLEY-RUSSELL: Verden, Ill., Sept. 21-26, Montgomery, Mo., 28-Oct. 3, Pinckneyville 5-11.

KLARK-URBAN: Eastport, Me., Sept. 21-26, Calais 28-Oct. 3, Fredericton, N. B., 5-10.

LE FEBRE-CARPENTER (Herman Coakley, mgr.): Sioux Falls, S. D.—indefinite.

LONG, NELLIE (Chas. W. Benner, mgr.): Coshocton, O., Sept. 21-26, Cadiz 28-Oct. 3.

LONSDALE THEATRE: Harlin, Ia., Sept. 14-26.

LYONS, LILLIAN, STOCK: Fonia, Mich., Sept. 21-26, Cass City 28-Oct. 3, Elkton 5-10.

MACK-ARMOUR: Stuart, Ia., Sept. 21-26, Guthrie Center 28-30, Atlantic Oct. 1-3.

MAY, VERA (H. A. Du Bois, mgr.): Marion, O., Sept. 21-26, Newark 28-Oct. 3, Mt. Vernon 5-10.

MARKS BROTHERS (A; Joe Marks, mgr.): Lindsay, Can., Sept. 21-26, Barrie 28-Oct. 3, Midland 5-10.

MARKS BROTHERS (R. W. Marks, mgr.): Malone, N. Y., Sept. 21-26, Cornwall, Can., 28-Oct. 10.

MARKS, TOM, STOCK (Tom Marks, mgr.): Adrian, Mich., Sept. 21-26, Hillsdale 28-Oct. 4.

MASON, LILLIAN: Spring City, U., Sept. 21-23, Ephrium 24-26.

MATHES, CLARA: Rigina, N. W. T., Sept. 21-26.

McDONALD STOCK: Van Buren, Ark., Sept. 21-26.

METROPOLITAN REPERTORY: Lincoln, Ill., Sept. 21-23, Champaign 24-26.

MILLER AND BRYAN: Port Gibson, Miss., Sept. 21-26.

MORGAN AND HOYT (A. S. Anthony, mgr.): Stafford Springs, Conn., Sept. 22, Monson, Mass., 23, Warren 24, Whitinsville 25, Webster 26.

MORTIMER, LILLIAN: Murphysboro, Ill., Sept. 21-26, Washington, Ind., 28-Oct. 3, Evansville 5-10.

MURRAY AND MACKEY (John J. Murray, Lock Haven, Pa., Sept. 21-26, Peona Oct. 1-3, Milton 5-10.

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MURRAY COMEDY: Middletown, O., Sept. 21-26.

MYERS, IRENA (Will M. Myers, mgr.): Scranton, Pa., Sept. 20-25, Pittston 28-Oct. 1.

MYRKLE-HARDER (E. J. Hall, mgr.): Jamestown, N. Y., Sept. 21-26, Erie, Pa., 28-Oct. 3.

MYRKLE-HARDER (Wm. H. Harder, mgr.): Du Bois, Pa., Sept. 21-26, Harrisburg 28-Oct. 3.

PAIGE COMEDY: Portsmouth, O., Sept. 21-26.

PAIGE, MABEL (Henry F. Willard and Co., mgrs.): Hornellsville, N. Y., Sept. 21-26, Carbondale 28-Oct. 3, Bethlehem 5-10.

PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): New Bedford, Mass., Sept. 21-26, Taunton 28-Oct. 3, Newport, R. I., 5-10.

PAYTON, CORSE, STOCK: Wilmington, Del., Sept. 21-26, Lancaster, Pa., 28-Oct. 3, Johnstown 5-10.

PAYTON SISTERS' COMEDY: Denison, Tex., Sept. 21-26.

PERUCHI-BELDINI: Mobile, Ala., Sept. 19-30.

PHELAN, E. V., STOCK (Ralph A. Ward, mgr.): Providence, R. I., Sept. 21-26, Westerly 28-Oct. 3.

PRICE'S POPULAR PLAYERS (Jno. R. Price, mgr.): New Brunswick, N. J., Sept. 21-26, Long Branch Oct. 9-19.

PRINGLE, DELLA, STOCK (G. Faith Adams, mgr.): Rapid City, S. D., Sept. 19-26, Cheyenne, Wyo., 28-Oct. 3, Laramie 5-10.

REDMOND, ED.: Ashland, Neb., Sept. 24-26, Grand Island 28-30, Hastings Oct. 1-27.

ROBISON STOCK: East Liverpool, O., Sept. 21-26.

ROCKWELL DRAMATIC: Newport, N. H., Sept. 21-26.

ROE STOCK (C. J. W. Roe, mgr.): Lewiston, Me., Sept. 21-26, Dover, N. H., 28-Oct. 3, Augusta, Me., 5-10.

RYAN, DANIEL (W. S. Bates, mgr.): St. Johns, N. S., Sept. 21-26, Bangor, Me., 28-Oct. 3, Lewiston 5-10.

SEWARD STOCK (Arthur J. Chisam, prop.; Jos. G. Chandler, mgr.): Alton, Ill., Sept. 21-26.

SEWARD SHOW (A. J. Chisam, prop. and mgr.): Olean, N. Y., Sept. 21-26.

SLAVES OF THE MINE: Anderson, Ind., Sept. 29, Kokomo 30, Dayton, O., Oct. 1, Lima 2, Ft. Wayne, Ind., 3, Goshen 6, Niles, Mich., 8.

SPOONER DRAMATIC (W. Dick Harrison, mgr.): Hot Springs, Ark., Sept. 14-Oct. 3, Tyler, Tex., 5-10.

STANLEY, CARRIE: Wausa, Neb., Sept. 20, 21, Randolph 23, 24, Ponca 25, 26.

STARR COMEDY (Frank J. Stanton, mgr.): Rockford, Ia., Sept. 21, 22, Rudd 23, Sheffield 24-26, Rockwell 28, Thornton 29, 30, Dows Oct. 1-3.

STRATTON, CAMPBELL (C. J. W. Roe, mgr.): Lewiston, Me., Sept. 21-26, Dover, N. H., 28-Oct. 3.

THE SEWARD SHOW (Arthur J. Chisam, mgr.): Olean, N. Y., Sept. 21-26.

THE SEWARD STOCK (Jos. G. Chandler, mgr.): Alton, Ill., Sept. 21-26.

THE VAN DYKE (H. Walter Van Dyke, mgr.): Sedalia, Mo., Sept. 21-26.

TOLSON DRAMATIC: Little Rock, Ark., Sept. 21-26, Monticello 28-Oct. 3, Camden 5-10.

TUOHY COMEDY (Wm. Randall, mgr.): St. Louis, Mo., Sept. 6—indefinite.

TURNER, CLARA (Moulton, Thompson and Moulton, props.; M. B. Miller, mgr.): Newburyport, Mass., Sept. 21-26, Newport, R. I., 28-Oct. 3, Lawrence, Mass., 5-10.

VAN DYKE AND EATON (F. Mack, mgr.): Clinton, Ia., Sept. 21-26, Davenport 27-Oct. 4, Joliet, Ill., 5-10.

VERNON STOCK (Benj. B. Vernon, mgr.): Haverstraw, N. Y., Sept. 21-26, Tarrytown 28-Oct. 3.

WARDE STOCK (W. T. Warde, mgr.): Freeland, Pa., Sept. 21-23, Mahanoy City 24-26, Newport 28, 29, Selins Grove 30, Lewiston Oct. 1-3, Tower City 5-7, Girardville 8-10.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: Cincinnati, O., Sept. 21-26.

A CHINESE HONEYMOON (Western): Duluth, Minn., Sept. 22-24, Eau Claire, Wis., 25, Winona, Minn., 26, Minneapolis 27-Oct. 3, St. Paul 4-10.

A PRINCESS OF KENSINGTON: New York city Aug. 31—indefinite.

BABES IN TOYLAND: Baltimore, Md., Sept. 21-26.

BLACK PATTI TROUBADOURS: Atlanta, Ga., Sept. 21-23, Athens 24, Elberton 25, Anderson, S. C., 26, Greenville 28, Asheville 29, Spartanburg, S. C., 30.

CASTLE SQUARE OPERA (Henry W. Savage, pres.): Brooklyn, N. Y., Sept. 21-Oct. 17.

COLONIAL COMIC: Lowell, Mass., June 29—indefinite.

DANIELS, FRANK: Toronto, Can., Sept. 21-26.

DE ANGELIS, JEFFERSON: Ottawa, Can., Sept. 21, 22, Kingston 23, Hamilton 24, 25, London 26.

DUQUESNE GARDENS (John B. Reynolds, mgr.): Pittsburgh, Pa.—indefinite.

FLORODORA (Fisher and Ryley, mgrs.): Denver, Col., Sept. 21-26, Cripple Creek 27, Colorado Springs 28, Pueblo 29, Leadville 30, Salt Lake, U., Oct. 1-3, San Francisco, Cal., 5-18.

GARDEN: Cleveland, O., June 8—indefinite.

GLASER, LULU: Montreal, Can., Sept. 21-26.

IMPERIAL: Buckroe Beach, Va., June 29—indefinite.

KING DODO (Henry W. Savage's): Milwaukee, Wis., Sept. 20-23, Racine 24, Madison 25, New Ulm, Minn., 26, St. Paul 27-Oct. 3, Minneapolis 4-10.

MANHATTAN (Herbert Salinger, mgr.): Elmira, N. Y., June 15—indefinite.

MISS BOB WHITE: Bethlehem, Pa., Sept. 22, Hazleton 23, Mauch Chunk 24.

NANCY BROWN: Boston, Mass., Sept. 14-26.

OLYMPIA: Shreveport, La., Sept. 20-25.

PEGGY FROM PARIS (Henry W. Savage, pres.): New York city Sept. 10—indefinite.

SAVAGE'S, HENRY W., GRAND OPERA: Brooklyn, N. Y., Sept. 21-Oct. 10.

TERRACE GARDEN: New York city—indefinite.

THE BEGGAR PRINCE (F. A. Wade, mgr.): Des Moines, Ia.—indefinite.

THE BILLIONAIRE: New Britain, Conn., Sept. 22, New Haven 23, Waterbury 24, Hartford 25, 26.

THE BOSTONIANS: Salem, Mass., Sept. 22.

THE COUNTRY GIRL: Chicago, Ill., Sept. 7-26, South Bend, Ind., 28, Battle Creek, Mich., 29, Jackson 30, East Saginaw Oct. 1.

THE COUNTRY CHAIRMAN: Chicago, Ill., Sept. 7-Nov. 14.

THE JERSEY LILY: New York city Sept. 14—indefinite.

THE MOCKING BIRD: Buffalo, N. Y., Sept. 21-23, Utica 24, Rochester 25, 26.

THE PRINCE OF PILSEN (Henry W. Savage, pres.): Newark, N. J., Sept. 21-26, Philadelphia, Pa., 28-Oct. 10, New York city 19-24.

THE PRINCE OF PILSEN (Henry W. Savage's): San Francisco, Cal., Sept. 21-Oct. 3, Stockton 5, Bakersfield 6, San Diego 7, Los Angeles 8-10.

THE PRINCESS CHIC (Jno. P. Slocum, mgr.): Omaha, Neb., Sept. 21-23, Fremont 24, Kearney 25, North Platte 26, Denver, Col., 28-Oct. 3, Kansas City, Mo., 5-10.

THE QUAKER CONSUL (Henry W. Savage's): Boston, Mass., Sept. 21-Oct. 10.

THE ROGERS BROTHERS IN LONDON: New York city Sept. 7—indefinite.

THE RUNAWAYS: New York city May 11—indefinite.

THE SHOW GIRL: Milwaukee, Wis., Sept. 20-26.

THE SILVER SLIPPER: Middletown, N. Y., Sept. 22, Elizabeth, N. J., 23, Lebanon, Pa., 24, Easton 25, Bethlehem 26, Trenton, N. J., 28, Pottsville, Pa., 30, Williamsport Oct. 1, Elmira 2, Auburn 3.

THE SLEEPING BEAUTY AND THE BEAST: Cleveland, O., Sept. 21-26.

THE STORKS: Kansas City, Mo., Sept. 21-23, St. Joseph 25, Omaha, Neb., 26.

THE SULTAN OF SULU (Henry W. Savage, pres.): Philadelphia, Pa., Sept. 5-26, Washington, D. C., 28-Oct. 3, Baltimore, Md., 5-10.

THE TENDERFOOT: St. Louis, Mo., Sept. 20-26.

THE WIZARD OF OZ: Albany, N. Y., Sept. 22, Schenectady 23, Utica 24.

THE WIZARD OF OZ: New York city Jan. 20—indefinite.

THREE LITTLE MAIDS: New York city Sept. 1-Nov. 14.

TIVOLI: San Francisco, Cal.—indefinite.

WEIS, DUNNE, HARLAN (Dave A. Weis, mgr.): Brooklyn, N. Y., Aug. 31—indefinite.

WILLS MUSICAL COMEDY (Wm. Grey, mgr.): Alexandria, Pa., Sept. 21-23, Fredericksburg 24-26, Newport 28, Norfolk, Va., 29, 30, Petersburg Oct. 1, Richmond 2, 3.

WILLS, NAT M.: Brooklyn, N. Y., Sept. 14-26.

MINSTRELS.

ADAM'S MINSTRELS: Cumberland, Md., Sept. 23, Somerset, Pa., 24, Lonaconing, Md., 25, Piedmont, W. Va., 26, Elkins 28, Belington 29.

CLARK'S, BILLY (Hardy and Decker, mgrs.): Belding, Mich., Sept. 22, Greenville 23, Stanton 24, Alma 25, St. Louis 26.

CULHANE, CHASE AND WESTON'S (Will E. Culhane, mgr.): Petrolia, Can., Sept. 23, St. Marys 24, Seaforth 25, Lucknow 26, Kincardine 28, Listowel 29, Goderich 30, Berlin Oct. 1, Elora 2, Walkerton 3.

DOCKSTADER'S, LEW (Jas. H. Decker, mgr.): Pittsburgh, Pa., Sept. 21-26.

FAUST'S, TED E.: Gallipolis, O., Sept. 22, Point Pleasant, W. Va., 23, Huntington 24, Ironton, O., 25, Ashland, Ky., 26, Maysville 28, Paris 29, Cynthiana 30, Richmond Oct. 1, Winchester 2, Mt. Sterling 3.

FIELD'S, AL. G.: Columbia, Tenn., Sept. 22, Nashville 23, 24, Memphis 25, 26, Greenville, Miss., 28, Vicksburg 29, Yazoo City 30, Jackson Oct. 1, Meridian 2, Selma, Ala., 3.

KERSAND'S, BILLY (C. Jay Smith and W. C. Thompson, mgrs.): Macon, Mo., Sept. 23, Centralia 24, Mexico 25, De Soto 26, Poplar Bluff 28, Batesville, Ark., 29, Newport 30, Jonesboro Oct. 1, Mariana 3, Forest City 5, Memphis, Tenn., 6, 7.

QUINLAN AND WALL'S (Dan Quinlan, mgr.): Sharon, Pa., Sept. 22, Oil City 23, Franklin 24, Ashtabula, O., 25, Youngstown 26, Erie, Pa., 28, Warren 29, Kane 30, Johnsonburg Oct. 1, Lock Haven 2, Williamsport 3.

RICHARDS AND PRINGLE'S: Evansville, Ind., Sept. 22, Louisville, Ky., 23, Lexington 24, Mt. Sterling 25, Charleston, W. Va., 26, Montgomery 28, Staunton, Va., 29, Charlottesville 30, Newport News Oct. 1, Norfolk 2, Raleigh, N. C., 3.

SUN'S (Gus Sun, mgr.): Benton Harbor, Mich., Sept. 22, Elkhart, Ind., 23, Saginaw, Mich., 24, Bay City 25, Cadillac 26, Grand Rapids 27, Traverse City 28, Cheboygan 29, Sault Ste. Marie 30.

THOUSDALE BROTHERS: Casselton, N. D., Sept. 22, Hope 23, Farley 24, Aneta 25, Elmore 26.

WHO, WHAT, WHEN (Western): Lyons, N. Y., Sept. 22, Clyde 23, Weedsport 24, Auburn 25, Geneva 26.

VARIETY.

BLUE BLOODS: Philadelphia, Pa., Sept. 21-26, Reading 28-30, Scranton Oct. 1-3.

BLUE RIBBON EXTRAVAGANZA: Philadelphia, Pa., Sept. 21-26, Reading 28-30, Scranton Oct. 1-3.

BLUE RIBBON GIRLS: Detroit, Mich., Sept. 20-26.

BRIGADIER BURLESQUERS: Boston, Mass., Sept. 21-26.

BRYANT'S BURLESQUERS: Philadelphia, Pa., Sept. 21-26.

DAINTY PAREE (Joe H. Barnes, mgr.): Waterbury, Conn., Sept. 22, Willimantic 23, Rockville 24, Torrington 25, Winstead 26.

DEVERE'S, SAM, BURLESQUE: Baltimore, Md., Sept. 21-26.

EAGLE BURLESQUERS: St. Paul, Minn., Sept. 20-26.

FOX, IMRO: New York city Sept. 21-26.

GAY MORNING GLORIES: Washington, D. C., Sept. 14-19.

HOITY-TOITY (Mack and Gaites, props.; W. H. Oviatt, mgr.): Louisville, Ky., Sept. 21-26, Paducah 28, Centralia, Ill., 29, Springfield 30-Oct. 1, Decatur 2, Jacksonville 3.

IMPERIAL BURLESQUERS: Paterson, N. J., Sept. 21-26.

INNOCENT MAIDS (W. V. Jennings, mgr.): Boston, Mass., Sept. 21-26, New York city 28-Oct. 3, Philadelphia, Pa., 5-10.

IRWIN'S, FRED, SHOW: Brooklyn, N. Y., Sept. 14-26.

KENTUCKY BELLES: Indianapolis, Ind., Sept. 21-26.

LAFAYETTE: Lebanon, Pa., Sept. 22, Lancaster 23, Norristown 24, Phoenixville 25, West Chester 26.

LONDON BELLES: New York city Sept. 21-Oct. 3.

MERRY MAIDENS: New York city Sept. 14-26.

MOONLIGHT MAIDS: Washington, D. C., Sept. 21-26.

PARISIAN WIDOWS: Cincinnati, O., Sept. 20-26.

REILLY AND WOOD'S: New York city Sept. 21-26.

REEVES, AL., BURLESQUERS: Buffalo, N. Y., Sept. 21-26.

RENTZ-SANTLEY: Brooklyn, N. Y., Sept. 21-26.

RICE AND BARTON'S GAIETY: New York city Sept. 21-26, Scranton, Pa., 28-30, Reading Oct. 1-3, Philadelphia 5-10.

RUNAWAY MAIDS: Montreal, Can., Sept. 21-26.

THOROUGHBREDS: Kansas City, Mo., Sept. 20-26, Chicago, Ill., Oct. 4-10, Milwaukee, Wis., 11-17.

TROCADEROS: Galveston, Tex., Aug. 17-Sept. 24.

UTOPIANS (T. W. Dinkins, mgr.): New York city Sept. 21-26, Philadelphia, Pa., 28-Oct. 3, Reading 5-7, Scranton 8-10.

WHOOP DEE DOO: New York city Sept. 17—indefinite.

WORLD BEATERS: Minneapolis, Minn., Sept. 20-26.

CIRCUSES.

BARNUM AND BAILEY'S: Bloomington, Ill., Sept. 22, Springfield 23, Decatur 24, Danville 25, Terre Haute, Ind., 26.

BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y.—indefinite.

BOSTOCK'S TRAINED ANIMALS: Cleveland, O., Aug. 10—indefinite.

BUFFALO BILL'S WILD WEST: Leicester, Eng., Sept. 22, Spalding 23, Boston 24, Grantham 25, Lincoln 26, Leeds 28-Oct. 3.

HALL AND SAMPLE'S: Emery, S. D., Sept. 22, Bridgewater 23, Canastota 24, Montrose 25, Hartford 26.

ELY'S, GEORGE S.: Garber, Ill., Sept. 22, Bellflower 23.

INDIAN BILL'S WILD WEST: Burnsville, W. Va., Sept. 22, Sutton 23, Richmond 24, Cowan 26.

MAIN, WALTER L.: Pottsville, Pa., Sept. 22, Hazleton 23, Shenandoah 24, Shamokin 25, Middleburg 26.

NICKEL PLATE (W. H. Harris, mgr.): Murray, Ky., Sept. 22, Paris, Tenn., 23, Huntington 24, Lexington 25, Somerville 26, Jackson 28.

NOBLE'S: Columbia, S. C., Sept. 22—indefinite.

RINGLING BROTHERS: Stockton, Cal., Sept. 22, Merced 23, Fresno 24, Visalia 25, Bakersfield 26, San Diego 28, Santa Ana 29, Los Angeles 30-Oct. 1, Riverside 2, San Bernardino 3.

SPARK'S: Winnipeg, Man., July 27—indefinite.

WALLACE'S: Petersburg, Va., Sept. 22.

YOUNGER AND JAMES: Pittsburg, Kan., Sept. 22, Coffeyville 23.

MISCELLANEOUS.

BANDA ROSSA (Sorrentino's): Kansas City, Mo.—indefinite.

BAUSCHER CARNIVAL: Newton, Kan., Sept. 21-26.

BOSTON LADIES' ORCHESTRA: Lowell, Mass., Sept. 21-26, Salem 28-Oct. 3, Portland, Me., 5-10.

BROOKS' BAND: Chicago, Ill., July 6—indefinite.

BUTLER, HELEN, BAND: Philadelphia, Pa., Sept. 21-28.

CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Reading, Pa., Sept. 22, Orange, N. J., 23, Bridgeport, Conn., 24, New Haven 25, 26.

CRYSTALPLEX (M. H. Walsh, mgr.): Brattleboro, Vt., Sept. 21-26.

DE KREKA BROTHERS: St. Louis, Mo., July 22—indefinite.

FLINT, MR. AND MRS. HERBERT L. (S. L. Butler, mgr.): Fond du Lac, Wis., Sept. 21-Oct. 2, Kankakee, Ill., 5-10.

GASKILL-MUNDY CARNIVAL: Decatur, Ill., Sept. 21-26.

HEIM (Magician): Marietta, Wis., Sept. 14-26.

HERBERT, VICTOR, ORCHESTRA: Saratoga Springs, N. Y.—indefinite.

HERRMAN (Edw. Thurner, mgr.): St. Louis, Mo., Sept. 20-26.

KILTIES' BAND (T. P. J. Powers, mgr.): Little Falls, N. Y., Sept. 22, Watertown 23, Oswego 24, Belleville 25, Rochester 27.

KNOWLES, THE (Hypnotists; Elmer E. Knowles, mgr.): Guthrie, O. T., Sept. 21-24, Perry 25, 26, Ft. Smith, Ark., 28-Oct. 3, Texarkana 5-7, Marshall 8-10.

LAYTON CARNIVAL: Petersburg, Va., Sept. 21-26.

LEE, VICTOR: Vandalia, Mo., Sept. 21, 22, Bowling Green 23, 24, Clarksville 28, 29, Canton Oct. 1, Kahoka 2, 3, Memphis 5, 6.

NEW ORLEANS COLORED CONCERT: Tower Hill, Ill., Sept. 22, Assumption 23, Illiopolis 24, Pawnee 25, Mt. Pulaski 26.

O'BRIEN'S GLASS BLOWPLEXARA (John H. O'Brien, mgr.): Nantucket Point, Mass., July 15—indefinite.

PAULINE BROTHERS' AMPHITHEATRE: Bay City, Mich., June 15—indefinite.

POTTER AND RICE AMUSEMENT: Rockford, Ill., Sept. 21-26.

PRESCELLE (Chas. Hine, mgr.): Berlin, N. H., Sept. 21-26.

SHANNON'S BAND: Manhattan Beach, N. Y.—indefinite.

SHEPARD'S MOVING PICTURES (A. L. Shepard, mgr.): Rochester, N. H., Sept. 23-25, Portsmouth 26.

SLAFER'S MARINE BAND: Brighton Beach, N. Y.—indefinite.

SMITH, PROF. HARRY: Hughesville, Pa., Sept. 23-25.

SOUSA AND HIS BAND (Frank Christianer, mgr.): Tiffin, O., Sept. 22, Findlay 23, Mansfield 24, New Philadelphia, O., 25, Bellaire 26, Wheeling, W. Va., 27, Pittsburgh, Pa., 28-Oct. 3, New York city 4.

WOOD (The Wizard): Lima, Peru—indefinite.

TELEGRAPHIC NEWS

CHICAGO.

The Isle of Spice Favored—Bills of the Week—Colburn's Theatre Chat.

(Special to The Mirror.)

CHICAGO, Sept. 21.

There is only one change of bill at the leading downtown theatres this week, and nearly all the holdovers are drawing large audiences. The bills: Grand Opera House, A Fool and His Money, with Jameson Lee Finney; Studebaker, A County Chairman (fourth week); McVicker's, Resurrection, with Blanche Walsh (second week); Powers, The Frisky Mrs. Johnson, with Amelia Bingham (second week); Great Northern, Sis Hopkins, with Rose Melville (second week); Illinois, A Country Girl (fifth week); Garrick, A Girl from Dixie (second week); La Salle, Isle of Spice (second week); Bush Temple, Stock in Taming of the Shrew; Thirty-first Street, Stock, with Melbourne MacDowell as leading man, in La Tosca; New American, Stock in Monte Cristo; Columbus, The Price of Honor; Alhambra, At Cripple Creek; Hopkins, In Convict's Stripes; Bijou, For Mother's Sake; Academy, Her Marriage Vow; Criterion, The Pride of Newspaper Row.

The two weeks' engagement of Henrietta Crosman at the Grand Opera House, which was to have begun this week, was canceled.

Resurrection, with Blanche Walsh, is the current dramatic event in Chicago. There have been Resurrections here before but not the Wagenhals and Kemper production. This the populace seems to have been waiting and longing for, judging from the enormous business at McVicker's since Sept. 13, when the engagement began promptly with breaking records. L. A. Wagenhals arrived with the company, and has been peculiarly happy ever since. Without doubt much of the craze to see the play is due to Blanche Walsh, though her acting in the part has been estimated by the critics with some question that her judgment is good in making such a hag of Maslova. The Dimitri of Alexander von Mitzel has received high praise, and the production, as a whole, is recognized as adequate for the great story and excellent both from a professional and popular viewpoint.

While Amelia Bingham's company in The Frisky Mrs. Johnson at Powers' last week carried off the honors for admirable acting among the visiting players, the Fitch-French frolic ad nauseam in suggestiveness called for the sharpest press censure. An actor, who attended a matinee, said to THE MIRROR correspondent: "Fine acting that, but, great Scott, how many cigarettes do they have to smoke!" The house was full of women, mostly young. The skill of dramatic construction, the wit and repartee, and the excellence in the good old art of acting tended to make one forget the offensiveness of the story. Miss Bingham had to respond to several curtain-calls, and Wilton Lackaye again convinced Chicagoans he is one of the best actors living—thorough, instinctively clever. Mrs. Adelyn Wesley gave an admirably complete and sustained rendition of Mrs. Chardsley, "who flirts with any old thing." Ernest Lawford's Heathcote, W. L. Abingdon's Morley, Charles Bertram's Chardsley, Harold Shaw's Mindau, and Bijou Fernandez's Mrs. Morley were all fine examples of the true skill of players.

Dockstader's Minstrels had good audiences at the Grand, though the programme was not wholly satisfactory. There is too much loudness in it, and one wonders why such pleasing voices as Harry Ellis' are given just one chance. Neil O'Brien, Gray Weller, and Carroll Johnson all aroused the liveliest demonstrations of popular favor an audience can give, and Lew "arrived" completely as usual. The colored heaven and tropical tableaux are fine, and are made especially effective with the rich voice of Manuel Romain.

Sis Hopkins was welcomed to Chicago again at the Great Northern with large audiences last week, and Rose Melville gave her usual careful and clever performance. Several of the specialties were encored. The stage pictures are all that could be desired. Miss Melville, as one of the most talented actresses, may be expected to do something besides Sis some day.

Manager Milward Adams, of the Auditorium, has booked Jefferson De Angelis in The Toreador for Octo. 5-12, Sembrich in October, Melba in November, and Patti in December, Quincy Adams Sawyer two weeks last of November, grand opera (Conried) two weeks in March, the Thomas Concerts, and so on. He assures Chicagoans Parsifal will be seen in Chicago as in New York.

Manager Arthur Alston and his wife, Estha Williams, have been a bit unfortunate in Chicago with At the Old Cross Roads, but the real merit of the play, in spite of adverse incidents, asserted itself and attracted increasing audiences at the Columbus last week. It was unqualifiedly the best production yet at the Columbus. Miss Williams was enthusiastically received in the leading role, and the specialties made hits almost as big as the strong climaxes of the absorbing Southern story.

The Isle of Spice was produced at the La Salle last week, opening the season at that snug downtown theatre. The venture proved to be a musical farce, with a few suggestions of King Dodo about it, and, in general, it met with considerable favor. The book and lyrics are by Allen Lowe and George E. Stoddard, and the music by Paul Schindler and Ben M. Jerome. Mr. Lowe had general charge of the production, and Gus Sohlke arranged the dances and stage effects. Mr. Schindler has been directing the orchestra. The full title is The Isle of Spice; or, His Majesty of Nicobar, and Nicobar seems to be a Japanese sort of a place, giving opportunities for picturesque scenery and costumes, which have been developed with good taste. It is pretty hard to catch the story from an orchestra chair, but it seems that some deserting sailors from an American man-of-war, *The Roosevelt*, somehow get into the palace of the Dodo-like King Nicobar, and are thought there to be emissaries from the moon land. They are honored, clothed and royally fed. Meanwhile, the King has trouble wth his wives and finances, but he keeps on gambling. An American naval officer in white and gold appears seeking the deserters, and falls in love with the King's ward, a pretty, dark-eyed young maiden in white *a la Japanese* (Bettina Gerard). The story is sufficient but not distinctly told or made the most of, but audiences are disposed to overlook those facts by the pleasing music. The hit of the production is "Peggy Brady," as sung by Maud Alice Kelly, though a duet, "You and I," between the naval officer (W. M. Armstrong) and the King's ward is received with almost as much favor. Dave Lewis, as the King with his little crown set askew, tries comedy without the German flavor, and fails in the first act for lack of something to do. Later he regains the favor of the audience, and his song, "Mercenary Mary Ann," makes a hit. Christine Hudson is a pretty Trinket, one of the wives, and with Kamorta and the two sailor deserters, she wins encores for the owl song. Nettie Black makes herself very agreeable to the audience in the small part of Asbena, an ex-wife. In short, all the women principals look well, act well and sing well, and the chorus is quite savage in its appearance—forty girls, that seem to overload the little stage with beauty. There is not one broad line or suggestive word in The Isle of Spice, and it is fully as deserving as many a more ambitious production at the larger theaters. The cast:

Bompopka	Dave Lewis
Harold Katchall	William M. Armstrong
Kollino	Denman Maley
Mackinaw	Charles Giblyn
Kashan	James C. Marlowe
Konner	Joseph Allen
[illegible]	Toby Lyons
[illegible]	John McNamara
[illegible] Snap	Frank C. Witter
[illegible]	Cale Middleton
Asbena	Nettie Black
Trinket	Christine Hudson
Kamorta	Maud Alice Kelly
Teressa	Bettina Gerard

Paul Dresser was in town this week enjoying the performance of a lightning change artist, The Weather Man.

Press Director Percy Hammond, of the Grand, visited Pittsburgh to help Babes in Toyland get settled as Babes in Smokeland.

The Village Fool, a musical comedy, will open Oct. 1 at the Warrenton, Oak Park. Jolly Zeb is one of the owners.

G. D. Leffingwell, formerly of Henry W. Savage's corps of press experts, came on last week to manage Amelia Bingham for three weeks. He will then return to New York to join the staff of Nat Goodwin in Midsummer Night's Dream.

General Manager Hogan, of Lincoln Carter's plays, believes he has discovered a second Olga Nethersole. Her stage name is Julia Gray, and she is an English girl 22 years old. After seeing her in a Chicago production Mr. Hogan engaged her for seven years, and she is now at the head of the cast of Her Only Sin.

Oliver and Hubert Labadie have organized their In Louisiana company here for the season.

Mrs. W. J. Boyle, who conducts a successful stock theatre at Nashville, Tenn., is in the city engaging a company for a melodrama she will put on the road.

Clay Clement and his New Dominion company left last week to open their season. Fred Logan is manager.

John Arthur, the Chicago legitimate actor, will begin his season Sept. 28 with a Shakespearean play.

Melbourne McDowell abandoned his contemplated tour in Gismonda, and instead went to the Thirty-first Street Stock for two or three weeks.

Helen Redgeway is resting in town, having closed with Yon Yonson as leading woman.

Milo Bennett broke the record for filling an order for a vaudeville company last week. It came Tuesday at 4 P. M. from an Ohio city, and Wednesday evening a troupe of ten, accepted, was en route to its consignee.

Harry B. Smith came to town to invigorate the book of A Girl from Dixie at the Garrick, as its opening bill. In spite of some pleasing music and Gottschalk's and Arnold Daly's good work the effort is mediocre yet.

George Ade had his father as guest last week, and Mr. Ade, Sr., was so much impressed by the naturalness of A County Chairman that he said he felt like getting right up on the stage and playing a part. Mr. Ade lives in Indiana.

If Chicago has one theatrical firm that is rising more rapidly than any other it is Rowland and Clifford with their three or four Over Niagara Falls and two Gamekeeper companies. The expanding business of these young men now extends to England, where a Niagara Falls company is touring the provinces. "All our companies are doing a fine business," said Ed Rowland. Last season the profits of Over Niagara Falls alone rose to something requiring five figures. Edwin Clifford returned to Chicago this week and settled down to manage the firm's business here throughout the rest of the season. Mr. Rowland went East to join the Eastern Niagara Falls company, but he will return from time to time. The Western Niagara Falls company is en route west to the Coast from Winnipeg and will open the Stair and Havlin Grand Opera House in San Francisco.

Colonel John D. Hopkins, formerly of Hopkins Theatre here, was in Chicago this week en route to New York. While in town he was the guest of Manager Murdock, of the Masonic Temple Theatre.

OTIS L. COLBURN.

BOSTON.

The Yankee Consul—Independent Stars at the Hub—Gossip.

(Special to The Mirror.)

BOSTON, Sept. 21.

Only one conspicuous new play comes before the Boston public this week, in notable change with all the openings of a week ago. This is at the Tremont, where Henry W. Savage made another of his ten strikes and found a fit successor to The Prince of Pilsen and Peggy from Paris in The Yankee Consul, in which Raymond Hitchcock is elaborately and deservedly featured. The book of the new comic opera is by Henry M. Blossom, Jr., and the score is by Alfred G. Robyn. It was produced with the following cast:

Abijah Boone	Raymond Hitchcock
Don Rafael Deschado	Jacques Kruger
Herr Gebubler	Henry Brown
Captain Leopoldo	Hubert Wilke
Lieutenant Jack Morrell	Harry Farleigh
Carlos	Parker Coombs
Sancho	Frank Ranney
Donna Teresa	Eva Davenport
Bonita	Flora Zabelle
Papinta	Rose Botti
Inez	Estrella Carmichael

It may be stated immediately that The Yankee Consul scored a success, for book, score, company and production proved popular from the very start. Mr. Blossom has taken his inspiration from an Associated Press dispatch about a revolt in San Domingo two years ago, and with few changes has made it adaptable to the whimsicalities of comic opera. A wealthy widow, Donna Teresa, has in her charge two pretty girls, Bonita, her daughter, and Papinta, her niece. The Governor, Don Rafael, is in love with Bonita, and Leopoldo, captain of the troops but later an insurgent, with Papinta. The Governor intends to give a grand ball, but finds that funds are low and an insurrection is brewing. He begs Bonita to marry him, knowing that her money will enable him to pay off the soldiers and check the revolt. Leopoldo plans to arrest Don Rafael and clap him in jail. When Bonita learns of this, as she wishes to attend the ball, she appeals to Lieutenant-Commander Morell, in charge of the American blue jackets stationed near the town, and he prevents the arrest. In the second act the natives patch up a truce and the American is arrested and taken off to jail. Papinta agrees to elope with Leopoldo but is caught by the Yankee consul, who makes her promise to use her influence with Leopoldo to have Morell released. The Consul is in love with the rich widow, but he tells her that her wealth is an insurmountable barrier. She offers to give away her fortune, and he finally agrees to take both the widow and the money. The Vice-President succeeds in overthrowing the republic, and the Governor and Secretary are bound as prisoners. In the end all the love affairs come out *comme il faut*. Chief interest in the production centres in the consul, which gives Mr. Hitchcock as good a part as King Dodo. He is a lazy, happy-go-lucky representative of the United States, of an inventing turn of mind but most of his plans go wrong. His threats of the natives are capital, and his love scenes with the rich widow are among the best things of the opera. Musically the best work is done by Mr. Wilke, but the comedy of Miss Davenport and Mr. Kruger and the vivacity of Miss Zabelle and Miss Botti met with instant favor. The staging is the best and most elaborate that Mr. Savage has yet given a Boston production. It will run at the Tremont until he brings here his grand opera company in English.

James K. Hackett and the new Globe have had a successful week with John Ermine of the Yellowstone, and the audiences have been large and brilliant for the new theatre, which seems instantly to have taken its place in popularity with the Boston public.

Miss Petticoats is in the second and last week of its engagement at the Boston, and the dramatization of the popular novel has proved that it will have a hold upon the general public. Kathryn Osterman and her company did excellently. In the title-role she does the best work of her career as an actress.

Marie Cahill has been especially well received at the Hollis, and the audiences at Nancy Brown have been much larger than one would have expected for a new star.

The Silver Slipper has proved a winner at the Colonial, with the champagne dance eclipsing the comedians and pretty girls in popularity. Sam Bernard and Cyril Scott repeat their New York successes, while Ann Tyrell, who succeeded Edna Wallace Hopper, has proved one of the surprises. She is from one of the suburbs of Boston and does credit to her birthplace.

Happy Hooligan opened to a large audience at the Grand Opera House and promises to have an enormous week even if Ross Snow is no longer in the title-role. W. H. Mack plays it with capital effect.

Selma Herman returns to Boston as a star, and at Music Hall to-day she was as well received in The Charity Nurse as she had been in The Young Wife and For Her Children's Sake in earlier seasons.

The stock company at the Castle Square this week goes back to melodrama and gives an elaborate presentation of Shannon of the Sixth. The title-role is played by Thomas McLarnie, while Lillian Lawrence is Dora.

That other stock company, the Bowdoin Square, also gives melodrama to its patrons in How London Lives, which is new to the local stage. Charlotte Hunt, who is now back in town from the South, will make her reappearance next week in The Red Café.

The Four Cohans are now in the last week of their stay at the Park, and business is as good as ever with Running for Office.

Girls Will Be Girls, at the Majestic will have the longest musical comedy run of the early season. The stay here is limited to this week and next, however, and it will be followed by the production of The Virginian.

The Little Church Around the Corner, which had an excellent week at Music Hall last year, opened to good business to-day.

Fred Miller, Jr., has reached town in advance of Francis Wilson's revival of Erminie, which will open the Columbia next week.

A frequently repeated rumor at the Castle Square has it that Howell Hansell will return there as leading man.

Isabel Irving, one of James K. Hackett's stars, has been rehearsing in this city during the past week. Her tour in The Crisis will open on Sept. 28.

Mary Mannering, after witnessing her husband's production of John Ermine of the Yellowstone, returned to New York to begin rehearsals.

Leroy J. French, whose home is in Hyde Park, will present his Peck's Bad Boy company for the first performance one day this week, and then will jump the actors in a palace car from here to Wisconsin, a distance of 1,500 miles.

Louise Frost (Mrs. Balch), of Girls Will Be Girls, was called to Washington last week by the sudden illness of her son Earle.

Louis Evan Shipman, who dramatized John Ermine for James K. Hackett, has decided to remain in Boston throughout the engagement.

Marie Cahill suffered considerable loss by the big gale last week. Her sloop yacht *Nancy Brown* was driven ashore at Sheepshead Bay and her husband's cottage was unroofed at Long Branch, but still she blithely sang comic songs all the week.

James K. Hackett received a cablegram from W. H. Thompson last week stating that he had completed the business connected with Le Secret de Pouch'nelle in Paris and that he would sail for New York within a fortnight.

Henry W. Savage made a flying trip to Boston so as to be here in season for the first performance of The Yankee Consul. His trips here nowadays are far too brief and too infrequent to satisfy his Boston friends.

There was a wedding in the Girls Will Be Girls company last week, when Mary Karr, who plays Martha Young, the school teacher, became the bride of Robert McDowell, manager of A Game of Hearts, who came to town quietly and went with his bride to the office of the registrar of marriages, where the ceremony was performed. They intended to say nothing about it, but the secret got out and as a result the company had a jollification on the stage when the bride came on. Rice, old shoes and wedding revels gave the whole thing away.

JAY BENTON.

PHILADELPHIA.

The Red Mouse is a Success—Other Bills in Quaker Town.

(Special to The Mirror.)

PHILADELPHIA, Sept. 21.

The authorities in this city have closed the top gallery of the Chestnut Street Theatre, not permitting the manager to open it last Monday, the inaugural night. It has been declared unsafe by the building inspectors and ordered closed by the Director of Public Safety. There are several other places of amusement here that have outlived their usefulness.

The last house to open, the Broad Street Theatre, opened to-night with Miller and Kaufman's production of The Red Mouse, with Valerie Bergere in the stellar role, for a two weeks' engagement. The piece is handsomely staged under the direction of Max Freeman, with the following cast:

Richard Vale	Edgar L. Davenport
Baron Beaucion	J. M. Colville
Anatole Leris	Edward Poland
Count Max von Grieben	Emmett Shackleford
Francis Evelyn	William Sissons
Chupin	Allan Garwood
Grignot	Robert E. Harold
Bernard	Robert Ely
Ypres	Valerie Bergere
Coralie	Henrietta Vaders
Cecile	Rose Marston
Margot	Natalie Perry

It is in three acts, Act I. showing a Brittany town on a Fair day, and Act III. the Grand Opera House, Paris, on the occasion of a students' ball. Valerie Bergere, Edgar Davenport, J. M. Colville and Henrietta Vaders enact the prominent roles. The Red Mouse is a dramatization of Ouida's well-known novel, "La Folle-Farine," by H. J. W. Dam. A Girl from Dixie will follow Oct. 5.

The Fisher Maiden is in its second and final week at the Chestnut Street Theatre, and is not meeting expectations. It is called a "Modern Comic Opera," but the plot is rather vague. The pretty girls and tingling music may save the piece, but at present time its fate is in the balance. The Prince of Pilsen will follow Sept. 28 for a two weeks' term.

Kyrle Bellew, supported by a good American company, including E. M. Holland and Edwin Arden, opened at the Garrick Theatre to-night for a two week's stay in his latest offering, Raffles, in which he enacts "the amateur cracksman."

The bookings of the Walnut Street Theatre since the opening of the season form a subject of general comment, and the public are too well posted to pay $1.50 for inferior attractions. Hearts Courageous opened to-night to fill in the two weeks of the original Charles Grapewin's term. Orrin Johnson enacts the leading role. He is aided by Maude Fealy, John T. Sullivan, Theodore Hamilton, W. S. Hart, Daniel Jarrett, Agnes Palmer and Eleanor Carey. At the conclusion of the engagement here it is said this organization will be transferred to the Broadway Theatre, New York city, Oct. 5 for a run.

The Sultan of Sulu can feel proud of his nightly reception at the Chestnut Street Opera House, this being the third and final week. Bertha Galland with handsome printing is announced to show Sept. 28 for two weeks in Dorothy Vernon of Haddon Hall.

The Auditorium presents The Child Slaves of New York, a melo-dramatic sensation by Charles E. Blaney and Howard Hall. The scenery is specially interesting and the story appeals to the masses. The opening is large. Nellie McHenry in M'liss, Sept. 28.

Busy Izzy, after playing last week at the Auditorium, was transferred up-town to the Grand Opera House for this week, and opened to large and pleased house. George Sidney and his company deserve their success. Shadows of a Great City, Sept. 28.

Charles Grapewin and his company, after playing down town in Mr. Pipp at a $1.50 theatre, opened to-night at the Empire Theatre, where the best seats are 50 cents and the bargain matinee 25 cents. As there is a rule at the Empire for two changes of attractions weekly, he remains only for three nights and a matinee. J. E. Toole in Killarney and the Rhine will finish the week.

David Harum, with W. H. Turner in the title role, opened to-night for a two week's stay at the Park Theatre, and likely to do well. The Fatal Wedding, Oct. 5; Eight Bells, Oct. 19.

German Stock company at the Arch Street Theatre, opened the season prosperously Sept. 16, presenting a first-class organization.

A Ragged Hero, with Hal Brown in his original role, fills in the week at the National Theatre, introducing new songs and specialties. The Smart Set, Sept. 28.

The Star Theatre has a good card this week in the spectacular play Search Lights of a Great City, with a good company and many new features added. The motion pictures, introducing the official Reliance-Shamrock yacht race. Business is large. A Life at Stake, Sept. 28.

At the Girard Avenue Theatre this week A Working Girl's Wrongs, with the usual story, fills in the time. The Great Lafayette, Sept. 28.

The Hand of Fate, with a good company headed by Mamie Fleming and Walter Stull, opened to large patronage to-night at the Kensington Theatre, and received a royal welcome. Carlisle D. Graham, the champion swimmer of the world, shows by moving pictures his recent Niagara Falls episode. Barney Gilmore, Sept. 28.

The Rays in A Hot Old Time is the attraction at the People's Theatre. Many new features have been introduced this season. Jim Bludsoe, Sept. 28.

The Forepaugh Theatre Stock company made a big hit to-day in First Duchess of Marlboro, with the usual careful production. Florence Arnold has been added to the organization. Patronage is large. Power and Glory, first American representation, Sept. 28.

Darcy and Speck's Stock company, at the Standard Theatre in Devil's Island, with George Arvine as the hero, well aided by Mattie Choate and a large cast. The Life that Kills Sept. 28.

Carrie Radcliffe Stock company at the Columbia Theatre are giving a realistic and powerful rendition of Ranch 10. Arthur Maitland enacts the late Harry Meredith's role of the twins. George W. Townsend, Thomas Burrows, Earl Wilson, Brazil Fenimore, Charles Calcutt, Marcelta Esmond, Christine Paine, and Carrie Radcliffe all deserve special praise. Business is large and well merited. Miss Moulton Sept. 28.

Henrietta Crosman, in As You Like It, will appear at the Academy of Music Nov. 4 for two performances only.

Dumont's Minstrels at the Eleventh Street Opera House have entered into a prosperous season. The new burlesque is a popular hit.

The Dawn of Day company, under management of Jackson Marshall, are stranded in Philadelphia, and are making efforts to get back to New York.

S. FERNBERGER.

WASHINGTON.

Sothern's The Light That Lies in Woman's Eyes—Other Plays—Gossip.

(Special to The Mirror.)

WASHINGTON, Sept. 21.

The season at the Columbia Theatre began tonight before a large and fashionable audience. Many expressions of praise were heard at the handsome appearance of the newly decorated house. The night was of special moment, as it signalized the first performance of the first play from the pen of Edward H. Sothern, a comedy in three acts and four scenes, entitled The Light that Lies in Woman's Eyes, which was written for his wife, Virginia Harned, who will, after this week's presentation, commence her regular traveling tour in Iris, the new piece to be taken up later. The cast:

Lady Mary Mayfield	Ethel Winthrop
Margaret Mayfield	Mabel Snider
Lady Lorna Leinster	Virginia Harned
Lucy Porter	Margaret Gordon
Mrs. Baker	Mrs. Fanny Addison Pitt
Hector Cameron	William Courtenay
Wiggin Smythe Wiggin	Stanley Dark
Jack Clonmel	S. F. Rice
Dr. Harley	Eugene Santley
Mr. Splinter	William A. Evens
Red Head	George Riddle
Mr. Rogers	Frederick Burt
Old Harris	Lawrence Eddinger
Rev. Dr. Goodwillie	George Irving
King of Gypsies	Henry Jewett
Two Boys	Master Thomas Kelly; Master Gregory Kelly
Podgers	Harry Lewis
Elizabeth Goodall	May Barton
Eleanor Sanford	Louis La Bey
Amy Meers	Oscar Baldwin
Martha Wilde	John Adams
Ethel Healy	Robert Sutphin
Emma Thompson	Master Reginald Perkins
Man Servant	James Reed
Maid Servant	Louise Phillips

Mr. Sothern's play presents a rather fantastic but pleasing story, and was well received. The Sultan of Sulu will follow.

With an enthusiastic audience the New National Theatre commenced its season to-night with Kirke La Shelle's elaborate production of Checkers. The play made a tremendous hit. Thomas W. Ross and Katherine Mulkins with distinct success led a long list of prominent players, conspicuous among whom are Dave Braham, Jr., Frank Monroe, Wallace Worsley, Claude H. Cooper, W. D. Clark, Harry Gibbs, Teresa Toube, Anna Stanton, Marie Taylor, Margaret Smith, Maud Moffat, Claire Armstrong, and May Vokes. Babes in Toyland will succeed.

At the Lafayette Square Opera House another fine opening is discernable and a full house gathered to welcome David Higgins and Georgia Waldron in their new play, His Last Dollar, which made a strong impression. Stair and Nicolai are sponsors and they have given the play a lavish setting. In the clever supporting company are Edward Emery, Thomas Reynolds, William Belfort, Charles Fleming, Allen H. Bailey, William and J. Royal, Katherine Miller, Marie Le Roy, and Alice Matlock. Hagenbeck's trained animals is the next attraction.

The Academy of Music has a thriller in James H. Wallick's scenic production of Through Fire and Water, which meets with instantaneous favor of a crowd to-night that insures a week of large business. The company is a thoroughly capable one. Not Guilty will follow.

Across the Rockies commenced the season at the Empire to-day with two performances to excellent attendance. Garland Gaden stars in this production. The Limited Mail comes next.

Creatore and his Italian Band last night at the Columbia inaugurated the Sunday concerts at this house. Madame Barilli, soprano vocalist, assisted in a classical programme. A large audience was in attendance.

The Beauty Doctor is undergoing necessary changes, for, it may be said, the betterment of the service. The book, wofully bad, has been completely rewritten, and new principals among the leaders commence work this week. Della Stacey replaces Marie Hilton as the Beauty Doctor. James Manley, well known as Jim Murphy, a brother of Tim Murphy, succeeds Charles White in the leading comedy role of Gay Boy. Etta Stetson retires, and the prima donna role is entrusted to the care of Daisy King.

Coyne Fletcher, the authoress, who has been abroad during the Summer undergoing a cure at the baths at Neuenahr, in Germany, returned to Washington last week completely restored to health.

Percy Weadon, Jay F. Durham, and Cornelius Gardner, three former Washington representatives, in the coterie of correspondents of national affairs to outside papers, were here during the past week. The work was lively, but they all had an equal showing. Durham was in advance of Virginia Harned. Gardner with Checkers, in which production he is jointly interested with Kirke La Shelle, and Percy Weadon, who will be ahead of The Sultan of Sulu.

The Washington Symphony Orchestra are formulating extensive plans for the coming season's work, which will be again under the directorship of Reginald De Koven.

JOHN T. WARDE.

BALTIMORE.

Babes in Toyland at Ford's—Amusements of the Week—News Notes.

(Special to The Mirror.)

BALTIMORE, Sept. 21.

The attraction at Ford's Grand Opera House this week is Babes in Toyland, presented under the personal direction of Julian Mitchell. Wil-

liam Norris sustains the principal role, giving great pleasure, and is supported by an excellent company, which includes Amy Ricard, George W. Denham, Mabel Barrison, Hulda Halvers, Frank Hayes, Charles Barry, Frances Marie, Hattie Delaro, Bessie Wynn, Nella Webb, Virginia Foltz, Mae Naudain, Doris Mitchell, Catherine Flynn, Stella Beardsley, Myrtle McGrain, Nellie Daly, Mary Walsh, Irene Cromwell, Belle Robinson, Susie Kelleher, Walter Schrode, Margaret Sutherland, Robert Burns, Dore Davidson, Charles Guyer, and Gus Pixley. The scenery is novel and attractive. Next week, Lew Dockstader.

Chase's Theatre opened for the season to-night with the George Fawcett company and Percy Haswell in Othello. Miss Haswell made a charming and sympathetic Desdemona. George Fawcett made a capital Othello. Dewitt Jennings was satisfactory as Iago. The other members of the company rendered excellent support. Among those in the cast are Regan Hughston, Charles A. Gay, George Schraeder, Edwyn Evans, Thornton Alexander, Francis Fraunholz, Alfred Hudson, Jr., and Allan Fawcett. The play was appropriately staged and costumed. Mr. Fawcett and his company were warmly welcomed on the rise of the curtain by an audience which completely filled the house. The play selected for next week is Ingiemire.

Not Guilty, a melodrama of life in the mining district of Pennsylvania, holds the stage of the Holliday Street Theatre. It is presented by a competent company and is well staged.

The Leonard Scarlit Stock company presents Leah, the Forsaken, at the Empire Theatre, with Mabel Bardine in the title-role.

Elmer E. Vance's sensational railroad drama, The Limited Mail, is presented at the Bijou. The stage mechanism and scenery are realistic, and the play abounds in sensational incidents.

Creatore and his Italian Band finishes a series of concerts on Saturday night at Music Hall, which were very successful. The attendance was excellent, and the music was thoroughly enjoyed.

The Recurrection, which was announced to be presented at the Empire Theatre this week has been postponed owing to a lack of time to prepare the production. It will be presented a little later.

Irene Langford, leading woman in the company which presented Searchlights of a Great City at the Bijou last week, was taken seriously ill in the third act last Thursday night, and was unable to continue her performance. As a result the performance was discontinued. It was stated that Miss Langford was overcome by the heat. Her condition was much improved.

Robert Edeson scored a distinct success in Soldiers of Fortune at Ford's last week.

Percy Haswell will open her tour about the middle of October, under the direction of George Fawcett. Her play will be The Favor of the Queen.

Manager James L. Kernan received a telegram from Manager Robert Grau, of New York, stating that arrangements have been completed for the appearance of Adelina Patti at Mr. Kernan's new theatre in this city.

HAROLD RUTLEDGE.

ST. LOUIS.

The Week's Attractions at the Theatres—The First Novelty—Notes.

(Special to The Mirror.)

ST. LOUIS, Sept. 21.

Robert B. Mantell is at the Olympic this week, supported by Marie Booth Russell in The Light of Other Days, written for Mr. Mantell by the author of several romantic pieces in which the actor has been seen. Empire Stock company will follow. Last week A Chinese Honeymoon enjoyed a very large patronage.

One of the season's novelties, and the first new attraction to be seen at the Century this year, was presented at that theatre this week, beginning Sunday night, when The Tenderfoot was placed on view. It is an opera that partakes of many of the elements of musical comedy. The setting is Western and picturesque, and if the record of the piece in Chicago may be taken as a criterion it may be strongly indorsed. Richard Carle has the leading role. Others are Grace Cameron, Agnes Paul, Ethel Johnson, Ella Fitch, Edmund Stanley, Charles Wayne, Henry Norman, Milton Baldwin and Wm. Russell. Last week King Dodo was seen again and apparently liked as much as it was one and two seasons ago. Chauncey Olcott next week.

A type of Irishman new to the stage and vastly more true to life than examples that have been shown a thousand times is being presented at the Grand this week, beginning Sunday afternoon. The Funny Mr. Dooley is the play, and the character that has made acquaintances throughout the length and breadth of the land is the centre of the story. There are several interpolated novelties that are good. Hoity Toity, the attraction which occupied the boards at the Grand last week, was one of the best offerings of the season. The Show Girl is underlined.

Crawford's Theatre is being given over to an exposition of magic and black art this week. On Sunday Herrmann was seen. Last week Marked for Life pleased Crawford patrons.

A Human Slave is being presented at the Imperial this week, beginning Sunday afternoon. The Queen of the Highway, the offering for last week, was deservedly popular. Driven from Home next.

Virginius was presented last week at Koerner's by the Lawrence Hanley Stock company. Victory Bateman assisted.

The Tiger Lilies, one of the familiar burlesque companies, is the Standard offering this week. In addition to the usual lively chorus there is a list of specialties, and, as additional feature, the introduction of Howe, Berry and Walters, comedians.

When the Bell Tolls was Havlin's offering last week. A Little Outcast following.

J. A. NORTON.

CINCINNATI.

Fall Festival Closed—Theatres Doing Good Business.

(Special to The Mirror.)

CINCINNATI, Sept. 21.

A Chinese Honeymoon opened at the Grand to-night to a large and representative audience. The piece was seen here late last season and scored a big success, which seems to have been repeated to-night. Fred Mace is now playing the role originated by Thomas Q. Seabrooke, and others in the cast worthy of special mention are Katie Barry as the slavey, William Pruette as the Admiral, Violet Dale, Mabelle Baker, Benjamin Howard and George Broderick. Virginia Harned in Iris will follow.

Richard Carle in The Tenderfoot scored a success of the most substantial kind at the Grand last week, the Western atmosphere of the piece proving a most agreeable novelty in musical comedy, and nothing but praise could be heard from both critics and public for the production.

The Fall Festival closed Saturday night, and though extremely warm weather part of the time interfered with the attendance at the theatres, the great number of visitors in town made the fortnight a very successful one on the whole. Extra performances of Marco Polo were given to meet the demand.

The Middleman, under the management of John H. Havlin and Charles A. Moore, with Horace Lewis in Mr. Willard's old part, was presented at the Walnut yesterday. The support was strong and smooth and a well rounded performance was given. Eugenie Blair follows in Zaza and Magda.

A Desperate Chance, the drama founded on the escape from prison of the Biddle boys, is the week's bill at Heuck's.

When the Bell Tolls is the attraction at the Lyceum this week.

Marked for Life, with Burt Haverly as Skids, is the attraction at Robinson's, where it will be followed by A Gentleman from Gascony Sept. 27.

H. A. SUTTON.

PITTSBURGH.

Amusements in the Smoky City Theatres—Music Gossip.

(Special to The Mirror.)

PITTSBURGH, Sept. 21.

A large audience is present to-night at the Empire, where Eugenie Blair and company are seen in Zaza. Miss Blair was seen at this house last season in this same play, at which time she won high praise for her portrayal of the title-role. Her acting to-night is of the same excellence, and her company gives her good support in the principal roles. Next week, The Head Waiters.

The Bijou holds a large audience to-night which is gathered to see Hearts Adrift, which is a play new to this city. At the start it seems to have the stamp of approval placed upon it by the audience present, judging from the applause given the play thus far. Foxy Grandpa is the underline, with Joe Hart and Carrie De Mar.

Lew Dockstader's Minstrels has drawn a well-filled house at the Alvin to-night. Mr. Blue Beard will follow for two weeks.

Henrietta Crosman, who is quite a favorite in this city, has attracted a large audience to the Duquesne to-night, where she is seen in a fine production of As You Like It.

The Avenue has a very large audience present to-night, and the excellent vaudeville bill offered warrants it.

At the Pittsburgh Exposition we have Fadette's Woman's Orchestra, which began its engagement on last Wednesday night, and will remain until Sept. 26, being followed by Sousa and his band Sept. 28.

ALBERT S. L. HEWES.

THE BROOKLYN STAGE.

The Academy of Music opened a four weeks' engagement last night of the Castle Square Opera company, giving grand opera in English. The opening bill was Faust. The other operas to be given this week are Carmen, Lucia Di Lammermoor, and Cavalleria Rusticana. The performances will be reviewed in THE MIRROR next week.

A Trip to Chinatown amused goodly houses at the Columbia last week. The Man from Mexico this week.

David Harum was the bill at the Folly last week. Nat M. Wills in A Son of Rest is the current attraction.

The Limited Mail drew well at the Gotham. The King of Detectives is the card this week.

Nat M. Wills was a good drawing attraction at the Grand Opera House last week. The Fatal Wedding again serves to draw this week.

Henry E. Dixey was the Montauk offering last week. Over a Welsh Rarebit and Facing the Music were well received, and the star made his usual hit. Grace George in Pretty Peggy is the current bill.

At the Novelty The Little Church Around the Corner scored. Nellie McHenry in M'liss visits the house this week.

The King of Detectives played at the Park last week. No Wedding Bells for Her is this week's cheerful announcement.

A new play was presented for the first time on any stage at the Bijou last week, when The Dancer and the King, a drama by J. Searle Dawley, was offered to crowded houses. It is a romantic drama, dealing with the characters of Louis I, the "mad king" of Bavaria, and Lola Mendez, a court dancer. This Lola succeeds in winning the heart of the King and thus acquiring the reins of the government, which she uses in behalf of the peasantry in opposition to the cruel and treacherous ruling of the Prime Minister. Cecil Spooner made a most decided hit as the Dancer, and Augustus Phillips scored in the role of the King. The other parts were in competent hands. The cast:

King Louis I	Augustus Phillips
Giles	Harold Kennedy
Count Abel	Wilber Higby
Baron Schoning	Ben F. Wilson
Benzer	Edwin H. Curtis
Lebnitz	Dwight Allen
Derricks	Charles C. Palmer
General Kaulbach	Charles King
Baron Sensheim	Arthur Story
General Gumpenberg	Thomas Sheeley
Count Shrenke	James Andrews
Besson	Eugene Ordway
Captain Seyfried	Ashley Miller
Count Hulston Myers	John Quinn
Steinwell	John Tully
Carl	Arthur H. Ash
Captain	R. K. Spooner
Countess Alsberg	Olive Grove
Princess Heinwitz	Miss Arnold
Hulda	Jessie McAlister
Baroness Gumpenberg	Hal Swearngin
Baroness Sensheim	Frances Lloyd
Lola Montey	Cecil Spooner

This week's bill is Led Astray.

The Lyceum Stock company put on Gypsy Jack last week and the usual heavy business prevailed. William C. Holden scored in the title-role, and Emma Bell was seen to excellent advantage as the heroine.

More Than Queen was presented by Corse Payton's Lee Avenue Theatre company last week to capacity business. Etta Reed Payton was excellent in the part of Josephine Bonaparte, and William A. Mortimer was seen to fine advantage as Napoleon I. Kirk Brown as Lucien Bonaparte, Richard P. Crolius as Talleyrand, Joseph Girard as Roustan, Laurence Barbour as Joachim Murat, Henry Testa as Junot, Frank Payton as Jerome Bonaparte, Charles McCreery as Joseph Bonaparte, Charles Mason as Louis Bonaparte, Johnnie Hoey as Prince Eugene, Clara Austin as Queen Hortense, Nannette Boyer as Loetitia, Grace Fox as Pauline, Rose Watson as Caroline, Claudia Lucas as Mlle. Avrillon, and Jennie Austin as Little Charles were all well cast. The play was well put on and met with favor. A Celebrated Case is the current bill.

The Utopians amused patrons of the Gayety last week. Fred Irwin's Big Show is the present card.

At the Star Fred Irwin's Big Show drew well last week. This week, the Rentz-Santley company amuses.

CALDER JOHNSTON.

VAUDEVILLE.

Hyde and Behman's last week offered the Hyde Show as their bill for the week, and it proved one of the best ever offered at the house. The Four Mortons were easily the hit of the bill and are using much that is new and pleasing. Sam and Kitty are always sure of a rousing welcome in their clever work, and Clara throws her whole personality into her work with an abandon that is irresistible. To have her sing a new song should be regarded by the publisher as the highest compliment possible to its merit. Paul has steadily improved and is now truly a chip of the old block. The other big hit was Paul Kleist in his black art musical act. Without doubt it is one of the best novelties in vaudeville to-day. The idea is capital and the manner in which his assistance is turned into seeming black art is extremely clever. He is also a musician of high order. The Holloways in their wire walking were truly wonderful and have a splendid finish in their cake walking. Hill and Whittaker are always welcome in their entertaining work and took their usual encores. The Piccolo Midgets greatly pleased in a line of acrobatic work that is above the ordinary. The Yankee Comedy Four have their well-known act, which is improved in many parts, and now have an offering that is one of the best comedy quartettes in vaudeville. Cole and Warner successfully brewed German comedy and made a hit in their cake walk a la German. Bennett and Young pleased in their illustrated songs. This week, Robert Hilliard, Minstrels Parisians, Marvelous Merrells, McCabe, Sabine and Vera, John Kernell, Donahue and Nichols, Rae and Brosche, Taft, Bert and Cal, and Edward and Annie Masse.

Those mighty men of muscle, the Four Nightons, were the feature of last week's bill and made a decidedly good impression. Wilfred Clarke and capable company were again seen in In the Biograph, and was a pronounced success. Snyder and Buckley were most welcome in their comedy musical sketch. They have many new bits of business which is capital and scored a distinct hit. Ernest Hogan, assisted by Mattie Wilke, was one of the hits of the bill in his inimitable songs and comedy work. Mr. Hogan is one of the few colored men in vaudeville who are really original, and his act is one of the best ever seen here. Sydney Grant was most cordially received in his original imitation, most of which is new and especially for the violin work of Josef DamorsU6 very good. The Three Dumonds were successful in their Parisian minstrel act and received many encores especially for the violin work of Josef Dumond. Prelle's dogs proved an act of great merit and greatly pleased. Mira Amros did some clever trapeze work, and Tony Wilson and Heloise were well received in their work on the bounding bars. This week's bill includes Mabel McKinley, Merian's pantomime dogs, Max Waldon, Louis Simon and Grace Gardner, Press Eldridge, Yorke and Adams, Klein, Ott Brothers and Nickerson, and the Jack Theo Trio.

Watson's Theatre is proving an attractive feature in Brooklyn vaudeville, and business is steadily on the increase. The stock company offered A Japanese Honeymoon last week, and it proved a great success. Elmer Tenley scored his usual hit, and the cast was a most capable one. Al. Lawrence was the hit of the olio. Others of note were Barber's Troupe of Arabs, Johnson and West, Will C. Youngs and L. May Brooks, Edward B. Adams, Auguste Dewell, and Bryant and Saville. This week's offering will be Krousemeyer's Alley by the stock company, with W. B. Watson and Elmer Tenley in the leads. The vaudeville features Wincherman's bears, Charles Rauscher, Seymour and Dupre, Harris and Walters, Humes and Lewis, and Miles and Netrana.

GEORGE TERWILLIGER.

THE MATINEE GIRL

PHILADELPHIA.

Heat hangs over this city like a blanket to-night. From my window in the Walton Hotel I can look over roofs and down the street, where lights twinkle but feebly in comparison with New York's great white way.

Philadelphia is something more than disappointing. It is aggravating. It has a silly little way with it. For instance—on the wall of my room there is a wheel, with a dial hand and things printed around it that one might want. There you will find indicated "Papers," "Writing Materials," "Cab," "Ice Water," "Highball," and dozens of other useful things. You ring a bell and turn the hand to what you want. Here, I thought, is something nice to play with. I pressed the button and turned to "ice water." In a quarter of an hour the chambermaid came and asked me what I wanted.

Then I had another try. I allowed the dial hand to whirl rapidly to "Clean Towels," and waited in terrible suspense for twenty minutes, when a waiter appeared with a *menu* card. It was maddening but it was funny, in a way. It was asking for bread and getting a stone. But it's a way they have. They do everything differently, like the Japs.

I was just powdering my nose and pinkening the tip of my chin, when there was a low, muffled knock at the door. I hesitated and held my breath. The last time I was in Philadelphia——

Well, at all events, at most hotels they prevent people from wandering around the corridor looking for people's rooms until they have sent up a card. In the Walton they seem to encourage it. They do with less bellboys, I suppose. You hear a knock any time, and go to the door attired in a stay cover and a petticoat, expecting ice water, and you are confronted with a cheery: "It's me! I saw your name on the register, and just ran up."

So, remembering this, I proceeded stealthily to the door, opened it, and looked out. I saw no one. I was about to go back when I heard a voice saying: "Hello, sister!"

It was Marshall Wilder, smiling happily.

"Where did you come from, in the name of all that's wonderful!" said I.

"My room's right across the hall," he said. It was.

"And Mrs. Wilder?"

"Went home on an early train. I am going later."

I told him then about the sad man on an ocean liner who, when asked why he was low in mind, explained that he was on his wedding tour, but couldn't afford to take his wife with him.

Marshall Wilder is always interesting and cheerful, but in this first glow of honeymoon radiance against a Philadelphia background he positively scintillates. He is the happiest man in the world, and says he gets more out of life than any one he knows. I believe it. The fact is, he has cultivated the art of happiness. This he proves in small ways. I began to rail against the weather—"After such a delightful, cool, breezy Summer, fancy this beastly spell of heat!" I sputtered as I perspired into the soup.

"But seasonable," he remarked—"seasonable!"

"Seasonable nothing!" I remonstrated. "The sweat of one's brow is honorable, but who wants it in one's consomme?"

"You can't tell," he said; "it may improve it."

Then he tried his new monologue on me. It hit the Quaker town while other shows languished and wilted in the heat, and people fled for Atlantic City and the Board Walk.

"I was going down Chestnut street the other day," he said, "and I met two men. One of them was an actor, and the other didn't have any money either. 'Have you been long on the stage?' I asked the actor."

"'All my life,' he said. 'I was born at a rehearsal.'"

It is a great experience to meet some one who is genuinely happy. A lot of us make a bluff at being happy when we face people, but let a dark day come sometimes, and we cower with all the accumulated misery of years upon us. Our sins as well as our sorrows confront us, and conscience touches our hearts with a red-hot iron.

But Marshall Wilder is really happy. He is filled now with plans for the future for a beautiful home, where his friends will gather, and there is no flaw in his paradise.

One thing we can take off our hats to Philadelphia for, is their etiquette of the stage door. I have had occasion to go to many stage doors in New York, and almost invariably the rule is gruffness, and in many cases the most discourteous treatment—so much so that I no longer pass that way if it is possible to avoid it. On one occasion I was on my way to meet Maxine Elliott by appointment, but the man at the door was so fierce and brutal that I turned and ran for my life. The worst of it is that one always thinks the actor is responsible, whereas the actor has nothing to do with the bully at the stage door. He goes with the house always.

At the stage door of the Garrick Theatre in Philadelphia a man who sat outside took off his hat and stood up until I went in, and there another man greeted me in the same fashion, and brought a chair. This was the most marvelous experience I had ever had. It was worth going to the Quaker City to know that such things could be.

Then there is a distinguishing sort of cleanliness back of the scenes, an absence of rowdyism among the stage hands, a discipline without noise, and above all, a lack of the usual air of confusion which stage hands simulate, very much as Swiss waiters try to give the impression of haste by tripping instead of walking. Very often I have had stage managers say, when behind the scenes while an act is being prepared for: "You would imagine that everything is confusion, but it isn't!"

If it isn't, then there should be no need for the shouting, swearing, crashing and smashing that goes on during the setting up of an ordinary scene.

I had an opportunity during an excellent performance of A Fool and His Money to study the Philadelphia audience. Of course it can't be called a typical audience just now, when so many people are out of town; but it suggested somehow that a play which makes a hit in New York should be rewritten before it is put on here. The jokes that go in New York do not go here, while other bits of dialogue that pass without particular notice in New York seem to please. Witticisms dealing with the life rapid, the chorus girl, the hot bird, the cold bottle and the garter buckle are received almost coldly by the Philadelphians, while a bit of Scotch dialect drives them wild with joy.

Their faces wear smiles and pleased expressions during a performance. In New York, even during the funniest play, the faces are impassive, except when they break into genuine laughs. The faces in the Garrick orchestra reminded one of Mayer's pictures, so unconscious were they of the others about them. In New York we never forget our back hair or that there are people about us, and we keep up our pose. Here they come to see the play, and everybody else can go hang.

Of course the atmosphere of the two cities is widely different. Philadelphia may have its Tenderloin, but its personages do not flaunt either in theatres or in restaurants. Fast life is not regarded here as the exquisite joke that we make it in town. A young woman must possess something more than legs to be a feminine celebrity, and breakfast at four in the afternoon, which has become such a feature at some of our gay French restaurants, is practically unknown.

Philadelphians try to keep it out of the papers when they are naughty. We try to get the whole sad story in with our photographs. The girls here know a lot, but they aren't saying a word. They are, on the contrary, just like Susie. In New York girls like to appear wicked—it's the classy thing.

Which reminds me of one New York girl—the daughter of a gruff admiral, who was famed for the shortness of his replies. You might say to him politely, "Fine day, Admiral?"

"Day—yes—fine—no!" he'd say, looking off at the horizon. This sort of thing got to be a by-word with every one that knew him—not excepting his own daughter.

She was pouring at one of the tables at a tea in Washington. The servant had neglected to light the candles on this particular table, and she called him to do so.

"I suppose," said one of the men who was waiting for some tea, "that we shall have to call you girls the foolish virgins?"

She poised the sugar tongs over the bowl, looking at him sweetly. "Foolish—yes—did you say that you took two lumps?"

THE MATINEE GIRL.

ALONG THE MOHAWK.

Along the Mohawk, a new comedy-drama by Nelson Lewis, the author-actor, had its first production this season at the Mattoon Opera House, Mattoon, Ill., on Wednesday, Sept. 2, before a large audience. The scenes of the play are laid along the Mohawk Valley in New York, and the story deals with the troubles of a young woman who is married to a dissipated man who deserts her. The woman takes up newspaper work and secures a position as reporter on a country paper. Her husband follows her and continues his persecutions, and is aided in turning the village folk against her by Harvey Barrett, a justice of the peace, who is also a candidate for the Assembly, and who fears her influence over "Old Stillwaters," the editor of the *Mohawk Beacon*, on which she is employed as reporter. In the end, however, her husband is shown up in his true light and is driven from town, and an artistic climax brings the play to a close. Julia Kingsley as Doris Carew, the woman reporter, and Nelson Lewis as Stillson Waters, the editor, filled their respective parts successfully.

SAID TO THE MIRROR.

MCKEE RANKIN: "Will THE MIRROR correct the statement that my old and valued friend, Colonel T. Allston Brown, has engaged Nance O'Neil and McKee Rankin for a season of eight weeks in a company just organized by W. S. Cleveland? As a matter of fact, Miss O'Neil has entered into a contract with Mr. Cleveland to appear in a series of plays in her repertoire for a term of four weeks. She will be supported by E. J. Ratcliffe, Mr. Cleveland's stock company, and your humble servant."

JOSEPH ARTHUR: "As a result of the exposure in THE MIRROR of Nathan Appell's attempt to give unauthorized performances of my copyrighted play, Blue Jeans, I am glad to announce that H. P. Soulier, of the Lyric Theatre, Hoboken, promptly cancelled the engagement there of Appell's King Dramatic company. I am grateful for the honorable action of Mr. Soulier."

EMANUEL LEDERER: "The Ed. Redmond company gave a piratical performance of Are You a Mason, under the title of Are You an Elk, at the New Auditorium Theatre, Lincoln, Neb. My attorney proceeded at once to take legal action in the matter."

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DIFFERING CONDITIONS.

RECENT interviews in London with representatives of the German and the French stages newly emphasize the differences that mark the theatre in those countries and America. Here the theatre has a vigor and a splendor in material matters that are characteristic of a vast and rich country, and although it is hampered in artistic growth by the merchants who control it, it has many features that must strike the foreigner as indicative of great possibilities, while its astonishing virility alone serves to keep it tolerable to those who must see the difficulties under which it labors and who wish that it might be free to manifest itself along the normal lines of development.

MAX BEHREND, in an interview in the London *Daily News*, among other things thought it strange that English actors should fail, as he asserted that they often do fail, to grasp and reproduce the humor and the finer meanings of transplanted German plays. This really is not to be wondered at, for nationalities differ as much in their plays—and that is natural—as they do in their habits in every-day life. It is only in the great essentials of human life and emotion, in which all of the human family are much alike, that the drama of all civilized countries runs parallel. In the details that relate to customs and habits plays must differ with the peoples that figure in them. Herr BEHREND, however, had more to say as to the relative scope of the actor in Germany and England, and what he remarks of England is pertinet, on the whole, to America. One of his explanations of the failure of the English actor to grasp meanings in German plays relates to the insularity of the English actor. Of course the better actors of England are not insular. Their professional travels make them cosmopolitan.

It is the difference between the theatre systems in Germany and England that causes the differences in facility as between the actors of those countries. In Germany the repertoire is the thing. Long runs of individual plays will not be tolecated there. Every theatre of prominence, season after season, delivers to its public a great variety of plays, from the newest of note and the standard drama of the land to SHAKESPEARE, more of whose plays are annually represented in Germany than in England and America combined. In England, as in this country, the production itself—the scenery and accessories — figures more prominently as a rule than the actors. It has come to be recognised that an elaborate production of a tolerable play with mediocre actors to interpret its parts will stand a better chance of success than a modestly mounted better play with better actors. It is not necessary to note the differences in facility that naturally would be expected as between actors in England—where the long run prevails, and where the natural school for players that the old repertoire days furnished has been abolished—and actors in Germany, where everything in the theatre is subordinated to the acting.

Madame REJANE, in a recent interview in the London Truth, took for her theme the lack of early training of the right kind that makes English actors—and it applies to American actors as well—deplorably deficient "in all but parts for which Nature herself, as it were, had cast them, and causes so many plays," as a commentor says, "that would otherwise leave an agreeable memory behind them to fail of even this qualified success by reason of the faulty rendering of minor parts." Here, as well as in England, too little stress is laid upon the minor roles, which in the finished representation should be played as well, relatively, as the major parts. In Germany—and it used to be the same both in England and in this country when actors appeared in repertoire—practically every actor tries to acquit himself as well in a small part as he would in a great part, and good actors take a special pride in playing characters that leading English-speaking actors of to-day would not look at. Training in England and this country of the sort that formerly developed actors is sadly needed, and he would be a brave prophet who should say that it may some day be enjoyed again.

Madame REJANE calls the French stage superior to that of all other countries, and attributes this alleged superiority to the better opportunity for systematic stage training afforded by the Government institutions of France. She questions the wisdom of selecting male artists only for this work, however, and very properly intimates that women artists are as capable of teaching the art of acting as men. She also thinks it unwise that the company of the Comédie Française should be wholly relied upon to furnish instructors, as there are many actors outside of that organization that would make admirable teachers. But thorough as is the system in France, it has its faults, and one of these, pointed out by Madame REJANE, is the tendency to make pupils serviley imitate their masters. She says:

> Unfortunately, the farther a pupil is carried, the farther away it seems to lead from individual originality. What we are treated to every day are exhibitions of servile imitation, the sterile imitation of a master who, good enough himself, and with good methods as applied to himself, since they are methods that respond to his own tempermament, manifestly has deprived them of all value by applying them to pupils essentially different from him.

If Madame REJANE had reflected she might have realized that this in a measure is inevitable. The young, pliant, plastic pupil always imitates the instructor more or less. This is as true in the other arts as it is in the art of acting. And it has been true on the stage under the greatest school that the actor can have—the old-time stock company, the better graduates from which, while themselves missing greatness as actors, have so often reflected greatness by imitating the departed geniuses with whom they played. There has, however, been no school of acting that could compare in any way as to results with this old school—the stock company—in which every player was bound to achieve facility in a varying round of parts and become an all-around actor. The need of such a school is emphasized today by the small number of such actors in this country, and the same may be said of the stage of England, with all of its glorious traditions.

CLEANLINESS IN ART.

THE Chicago *Inter-Ocean*, basing its argument on the recent sale of the rights to the GILBERT and SULLIVAN operas in London at a price far in excess of their former sale, although the periods of copyright had been shortened, repeats the truism that cleanliness in art pays better than the suggestive or the unclean. There is no field of art of which this may be more truly said than it can be said of the stage.

It is a strange thing that so many managers of theatrical enterprises, with examples constantly before them of the vitality of clean plays and music pieces and of the ephemerality of all classes of stage works that for one or another reason appeal to the vulgar or the libidinous, should continue to experiment with vehicles that the clean-minded must detest and that common morality must condemn.

It cannot be too often repeated—whether or not it be heeded—that the great public never places the seal of its approval upon questionable drama of any form, and that any seeming success of a piece that violates decency or offends right-thinking is but a fictitious success, based as it commonly is upon exceptional conditions of patronage in metropolitan centers, where the loud, the vulgar and the evil-minded often are so strong in numbers and so persistent and evident in gratifying their vitiated tastes that they may serve for the moment to create an illusion among managers as to real public appreciation. The vicious among stage offerings soon unmistakably touch their level when subjected to normal public view, and quickly drop out of sight. On the other hand, the better drama, when it is vitally human, lives on indefinitely.

CHARLES WARNER.

Charles Warner, the English actor whose portrait adorns the front cover of THE MIRROR, and who is now playing an engagement in Drink at the Academy of Music, is well known to people on this side of the water. When Mr. Warner came to the United States—unprofessionally—for the first time, in September, 1902, he won many friends. It is safe to say that his more recent visit will in no way lessen the impression he then made.

Mr. Warner's stage career has been full of interesting incidents which show a life of activity from the very beginning. He made his first appearance on the professional stage in London at the age of seventeen years, when Samuel Phelps' company were "commanded" to appear before the late Queen Victoria in their production of Richelieu. Since that time he has appeared in nearly all the better theatres in London as well as in Australia, where he spent two and one-half years which were full of success for him. Following his appearance before Queen Victoria he played Hamlet, but made his first straight London success in H. J. Byron's Dairy Farm, playing the part of a boy reprobate and scoring a distinct success. He played at the Lyceum with Sir Henry Irving, appearing in Pickwick, Medea, Richelieu, and Orpheus. Three years at the Vaudeville Theatre followed, and as Harry Dornton in The Road to Ruin he scored his first success in a comedy role.

Mr. Warner appeared with Adelaide Neilson and Madame Janauschek at the Haymarket Theatre, and in Measure for Measure received unstinted praise for his portrayal of the character of Claudio. He first appeared in his famous role of Coupeu in Drink at the Princess' Theatre, this following a short engagement at the St. James'. He made this character and the play famous and earned a place among the world's famous actors.

For five years Mr. Warner was manager at the Adelphi Theatre. After his return from Australia he went to Drury Lane Theatre, where he remained for three years. He then appeared with Beerbohm Tree in Her Majesty's Theatre and then went to Wyndham's. It was always his desire to come to America, and this, his first professional appearance here, fully upholds his foreign reputation as a player.

CONRIED SUED FOR $100,000.

Heinrich Conried was served with papers in a suit for $100,000 last Wednesday for alleged libel. Gilbert R. Hawes, counsel for Cosima Wagner, being the plaintiff. The claim for the alleged suit grew out of a newspaper paragraph alleged to have been published by Mr. Conried.

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LETTERS TO THE EDITOR.

Actors in Alaska.

DAWSON, ALASKA, Aug. 21.

To the Editor of The Dramatic Mirror:

SIR.—We are in the ninth week, and near the close of what has been the pleasantest Summer engagement I have ever had. The climate here is delightful. There are several actors here who have been here some two and three years. Bill Bittner, manager and actor; Frank Montgomery, Chris Moran, and others. They were engaged by our manager for the Summer engagement.

Dawson is thoroughly cosmopolitan and up to date. It seems incredible that it is so young a town. It is in good sanitary condition, has excellent water and an electric plant, and the discipline is wonderful. The New York police force would do well to take a few lessons from the mounted force of the North. A woman is safe at any and all times on the street. People never think of locking doors, and they never lose anything. A miner coming in from the "creeks" with a box of gold dust thinks nothing of laying it down on a counter while he wanders around different parts of a store to make his purchases. It is perfectly safe, and he knows it.

The days of the dance halls are past, and now the people want only first-class attractions. They are very hard to please in plays and players, but if they do like you they treat you well. The town is quite unlike the mining camps in Colorado or California. It is much more beautiful than any of them.

The theatre is strictly up to date and has every modern convenience. It is owned by James Hall, of San Francisco, and his wife is here as manager. The roster of the company is as follows: Frank B. Fanning and Franklyn Gale, leads; W. W. Bittner, director; Jack McDonald, heavies; Frank Montgomery, juveniles; W. Morgan, juveniles; Chris Moran, comedian; Richard Clarke, character and stage-manager; Richard Thorne, Will Douglas, George Dinsmore, general business; Alice Condon, ingenue; Miss Jocelyn, characters; Bessie Chandon, seconds; Marjory Newman, soubrette.

FRANKLYN GALE.

Are We So Soon Forgotten?

PEARL RIVER, N. Y.

To the Editor of The Dramatic Mirror:

SIR.—A New York daily announces "a play called Arrah-na-Pogue." "A play!" The wholesome Irish drama by excellence, "which saints might worship and infidels adore!" And by the greatest Irish-English playwriter since Sheridan. Irish Assurance is by no means parallel to The School. Boucicault's adaptations of Dumas' Corsican Brothers and The Vampire are equal to the original. Authorities called for a short last act. Well, is there a fitter example than that of The Rapparee? Fifty times the courtship-by-proxy situation in Jeanie Deans has been pirated. Jessie Brown filled the specially enlarged auditorium of Astley's (Sanger's) in London for a year's run. What old man has not been proud to be cast for Jesse Rural? What acrobatic actress but always thought the rope flight in The Colleen Bawn beat the Curfew and Maryland swinging effect? What character actor but found Salem Scudder or the Indian in The Octoroon good enough for him? Who ever saw Mark Meddle in J. S. Clarke, or Jefferson in the Winter Garden days, wanted a finer outlet for a quaint humorous player? For levity, contrast his Forbidden Fruit with Byron's version, or After Dark with Moncrieff's Scamps, or Daly's Under the Gaslight for the like scenes, and not mark the tangible superiority! Bunch all the Rips—truly, sleepy and hollow—before D. B.'s, and see in which Winkle was the pearl of price. As an actor—but, never mind. As a manager—never, though The Crook and The Fawn, as well as the Paris mountings of their prototypes, are remembered—never was there the equal of Babil and Bijou. "A play called Arrah-na-Pogue," indeed! The stage column of the great dailies is a monument to theatrical ignorance and insufficiency of memorizing, indeed!

HENRY LLEWELLYN WILLIAMS.

ELIZABETH ANDERSON DEAD.

Elizabeth Anderson, once a prominent member of the old Boston Museum Stock company, and for the past eight years a guest at the Edwin Forrest Home, near Philadelphia, died in that retreat on Sept. 15, after a painful illness of nearly nine months. During that period she was cared for most tenderly and every effort was made to assauge her sufferings, but owing to her advanced age—she was past seventy—the endeavors of the physicians were of small avail. Death came to her as a welcome release.

In private life Miss Anderson was Mrs. M. E. Ketchem, and by that name she was invariably addressed at the Forrest Home. Among the old players there she was highly esteemed and genuinely loved because of her gentle disposition and her kindness of heart. Those associates of her latter years will regret exceedingly the passing of so sweet and amiable a friend, and the old-time playgoer will mourn the death of one who, in bygone days, added much to the grace and charm of half forgotten performances.

Miss Anderson was born in Boston in 1833, and she had her first experience as an actress when she was twenty-two years old with the Edwin Forrest Amateur Dramatic Club, of that city. With that organization she played Juliana in The Honeymoon, Margaret Elmore in Love's Sacrifice, and Rachel Hayward in The Rent Day. Her work in these performances led to her engagement at the Museum, and there she made her professional debut, in 1858, in a small role in Ingomar. She remained at the Museum for five years, and under the instruction of Mrs. J. R. Vincent she became proficient in her art. In the Summer-time, during that period, she played at the Boston Theatre in support of Edwin Booth and Mrs. Julia Bennett Barrows. After leaving the Museum Miss Anderson was for a season a member of Jean Davenport's company at the Howard Athenæum, playing Elizabeth in Mary Stuart, Lady Burleigh in Queen Elizabeth, and many other roles of the same type.

During the first six years of her professional career Miss Anderson played only in her native city. She desired to remain there, but was tempted away by an offer from Charles Keene and Ellen Tree. With them she played a season at the Academy of Music, Philadelphia, and then joined John T. Ford's company for the opening season of the new Grand Opera House in Baltimore. Next she joined Maggie Mitchell's company and played Old Fadet in Fanchon the Cricket, and Mrs. Rice in Jane Eyre. The following season she toured the country with E. A. Sothern in Our American Cousin. When this tour was ended she returned to stock work and played successively with the companies at Troy, Memphis and Galveston.

In 1874 Miss Anderson returned to Boston and became again a member of the Boston Theatre company. In the season of 1879-80 she played in Madame Janauschek's support; in 1882 she was at Booth's Theatre, New York, with Boucicault, and next with Bandmann in Narcisse. From that time until her retirement from the stage in 1895 she played chiefly in Boston, with occasional tours on the road. She remarked to the writer once that had the old stock company system maintained its vogue she should have wished to play to the end of her days, but that the trials and hardships of constant travel were too much for her strength. Miss Anderson was enthusiastic in her admiration and love for Adelaide Neilson, with whom she appeared as the Nurse in Romeo and Juliet many times. She spoke of Miss Neilson frequently during her latter years as the sweetest woman that she had known on the stage.

Miss Anderson made her last appearance in the war drama, Shiloh, at the Boston Theatre, and on Memorial Day, 1895, she was admitted as a guest at the Edwin Forrest Home. There she lived most quietly, devoting herself principally to reading.

The funeral services were held at the Home on Thursday morning, the rites of the Episcopal Church being read by the rector of the Holmesburg Church. The remains were buried in the Home plot in Cedar Hill Cemetery, Frankford.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

M. P. L. M., New York: F. Ziegfeld has an office at 1441 Broadway.

H. E. B., St. Augustine: John J. McNally, the author of the Rogers Brothers' farces, is a Boston newspaper man.

S. T. F., Toronto, Can.: For personnel of When Johnny Comes Marching Home, watch roster published in THE MIRROR.

E. P., Washington, D. C.: Lulu Glaser's manager is F. C. Whitney. His business office is in the Knickerbocker Theatre Building, New York.

AMATEUR, New York: The make-up of a professional card is merely a matter of personal taste, there being no specified form. Study those in THE MIRROR for suggestions.

"COR.," New York: Dick Brown was comedian for six seasons with Charles H. Yale. Mlle. Bartoletti has been the principal danseuse of the Metropolitan Opera House of New York city and French Opera company of New Orleans.

"AMERICAN GIRL," Detroit: Edward Emery, brother of Winifred Emery, the English actress, is in New York, or at least was at latest accounts, about two weeks ago. He is not now playing in this country.

JOHN R., Wheeling, W. Va.: The foundation of the American stage was made by Lewis Hallam (the first), who arrived at Yorktown, Va., from London on the ship *Charming Sally* in May, 1752. The first play ever produced in this country by a regular company of comedians was in Williamsburg, Va., Sept. 5, 1752. It was Shakespeare's The Merchant of Venice.

ARTIST, Rochester, N. Y.: 1. Yes, E. H. Sothern is somewhat of an artist. He exhibits with pride two sketches he made of himself as a super in John McCullough's company almost twenty years ago. One is as a Roman soldier and the other, as he styles it himself, "as a very unhappy 'Plebe.'" 2. The answer to your first question answers the second, as this was his first practical experience in legitimate drama.

THE USHER

It is rather unfair to Stephen Phillips that Ulysses should have preceded Herod in this country. Herod was a literary, artistic and popular success in London, while Ulysses failed to excite enthusiasm in any quarter except by the manner of its production by Beerbohm Tree. In New York the costumes are the same, it is understood, as were used in the original production, and they are very beautiful, but the scenery is distinctly beneath the standard, while the less said about the stage management of the play the better. It is here that the importers of foreign productions frequently fall short. The stage director in this country is pretty nearly as extinct as the dodo, and, judging from Ulysses and many other instances that have been afforded during the past few years, there is a lamentable lack of ability even to imitate or reproduce approximately the stage management that is ready-made from the other side.

The Philadelphia authorities have ordered the gallery of the Chestnut Street Theatre to be closed. On the recommendation of the Building Inspection Bureau this action was taken by the Director of Public Safety, attention having been called to the need of care by the accident recently at the Philadelphia Base Ball Park. The gallery of the Chestnut was found to be in a dangerous condition, and Nixon and Zimmerman accordingly were notified that it must not be used.

The *World* in an editorial on Sunday called attention to the fact that of the six new dramas produced in this city last week four were by English authors, and the American playwright, therefore, derives little profit from New York's lively interest in the stage.

"The trouble is," says the *World*, "that there are too few men of literary capacity in this country who seriously follow the profession of writing for the stage, as they do abroad. There is no branch of literature in which returns come so quickly or fame is so easily won. No doubt many are discouraged by the American disposition to accept the drama as a mere entertainment instead of an art, and to give their chief support to nonsensical froth to which no writer with proper self-respect would attach his name."

Is it altogether the fault of the American public? Are not American managers more or less responsible for the steady decline in dramatic standards and the preference for frivolity that marks the present period? The public has to select from what is presented to it. If managers constantly give the public what is trivial or meretricious, is it not reasonable to think that a debased appetite is created by what the public is compelled to feed on?

As the *World* observes, there is no city in the world that is willing to pay as liberally as New York for its theatrical entertainment, and it is unfortunate "that the drama should not develop and advance on better lines and to a higher plane." But so long as the drama is relegated to a secondary place and the "show" retains the centre of the stage, New York is not to be blamed so much as it is to be commiserated with.

Recently there was presented in the old Roman theatre at Orange, France, the tragedy of Œdipus by Mounet-Sully and the Théâtre Français company. The Roman theatre is two thousand years old. It has an enormous stage, which faces a hill, where rise semicircular tiers of seats for the spectators.

According to a writer who attended the performance, one of the most interesting features was the varied composition of the audience that witnessed it. The following description of the assemblage illustrates the widespread love of dramatic art among the French of all classes, and affords a contrast to the lack of that appreciation in our own country:

"The crowds which poured in from all parts of France were of absorbing interest, not so much from the number of celebrities, though they were legion—the red ribbon of the Legion of Honor and the button of the Academy were everywhere—as from the remarkable illustration they afforded of the love of art inherent in all classes of the French people. A play that in America would have appealed only to the cultivated, in France aroused the utmost enthusiasm in all sorts and conditions of men and women. Grocers and pork butchers jostled professors from the Sorbonne and Immortals from the Academy; artists and *littérateurs* were cheek by jowl with "dames de comptoir" and blue-frocked peasants; and the Arlesian women in their quaint costumes contrasted strangely with the *fin-de-siècle* Parisiennes in the latest creations of Doucet."

A theatregoer writes: "I have been amused to read in the newspapers of the 'annual war' of the management of the Knickerbocker Theatre on ticket speculators. On Saturday night of the first week of the engagement of the Rogers Brothers I was offered two dollar seats for fifty cents apiece by speculators in front of the doors of the theatre. Is it not barely possible that a good deal of managerial outcry against speculators is intended to impress the public with the idea that the theatres professing to be waging war are doing a land-office business?"

Edward E. Pidgeon has been engaged as dramatic editor of the New York *Press*, to succeed William G. Beecroft. William Bullock will occupy the post of dramatic critic on that paper this season.

MANUSCRIPT LOST AND FOUND.

The only complete manuscript of Mrs. Langtry's play, Mrs. Deering's Divorce, was lost last week by Assistant Stage-Manager Henry S. Alward, who left it in an elevated train while on his way to the Lambs' Club. A reward of $5 was offered for the return of the manuscript, and last Tuesday an insurance agent named Henry Klock called at the Savoy Theatre, saying he had found it, and demanded the reward before he would give it up. An argument ensued, the result of which was Klock's arrest. Later at the West Thirtieth Street station he surrendered the manuscript. He was then told if he would have the reward he must sue for it. Mr. Alward said that the reward would willingly have been paid but for the distrust which Klock displayed at the theatre.

A NOVEL STAGE ROMANCE.

May Grant, a Boston young woman, went on the stage a little over a year ago for the express purpose of traveling and in that way endeavored to find her brother, George Grant, who left his home in Boston during the Spanish-American War in 1898 and had not been heard from since. He was a student at Cornell College at the time and enlisted in the army against his father's wishes. The young man recognized a photograph of his sister last Tuesday night among several others of The Girl from Dixie company, which was playing at the Garrick Theatre, Chicago. He met his sister inside the theatre and agreed to go home with her. She obtained a leave of absence and last Thursday they boarded a train for Boston. Their father is Robert Emmet Grant, well known in that city.

STUART ROBSON'S ESTATE APPRAISED.

Stuart Robson's personal estate has been appraised at $31,992, a schedule of the estate having been filed last Thursday by Leon Laski, counsel for May Dougherty Stuart, widow and administratrix of Henry W. Stuart (Stuart Robson). Nearly all of it is in cash deposits in banks and trust companies. The value of contracts with Bronson Howard, Augustus Thomas, and Charles Gibson for the plays The Henrietta and The Education of Mr. Pipp, is set down as being undetermined.

INJUNCTION APPLIED FOR.

Leander S. Sire applied to Justice Bischoff in the Supreme Court last Tuesday for an injunction restraining the Shubert Brothers from presenting Mabelle Gilman in Dolly Varden in London, claiming that he had a contract with Miss Gilman to play for him four years and that but one year had elapsed. Counsel for the Shuberts claim the contract was void, because Mr. Sire had not paid Miss Gilman the salary contracted for. Decision was reserved.

AN EXPLORING ASSOCIATION.

Dave Nowlin, Milton Roberts, Fred Williams, E. J. De Varney, Bob Lee, Ed Russell, and Tom Large, of Peck and His Mother-in-Law Abroad company, have organized "the Climbers," the purpose of which association is to explore the highest mountains in the vicinity of places where they play. "The Climbers" promise to become a widespread organization, as several of the road attractions have adopted the title and become members.

MRS. DELANEY OF NEWPORT.

Mrs. Delaney of Newport, a new musical farcical comedy in three acts, book and lyrics by William Jerome and the music by Jean Schwartz, was produced last Wednesday evening at Poughkeepsie, N. Y., at the Collingwood Theatre, under the management of James Hyde. The Elinore Sisters, Kate and May, well known in vaudeville, were featured and the piece went well, according to reports.

MAY ISSUE AN INJUNCTION.

Manager John B. Doris obtained an order in court last week summoning George Lederer, Reginald de Koven, and George Hobart to show cause why an injunction should not be issued against them restraining them from presenting The Jersey Lily, inasmuch as he claims he had a contract with Hobart and de Koven to produce it before it was taken up by Mr. Lederer.

A MARRIAGE ANNIVERSARY.

Jerry J. and Helen F. Cohan, of the Four Cohans, celebrated the twenty-ninth anniversary of their marriage at the United States Hotel, Boston, on Sept. 12, where they entertained a number of friends. They received congratulations from their friends as well as presents from their son and daughter, George and Josephine, respectively.

LEWISTON THEATRE ATTACHED.

The Empire Theatre, Lewiston, Me., which is being built by the Amalgamated Theatre Building Company, of New York, was served with an attachment for $5,000 last Monday and work was discontinued. The attachment was served by lawyers acting for heirs of a man who was killed while at work on the building and whose relatives have brought suit to recover damages.

AN INCIDENT OF THE GHETTO STAGE.

Jacob P. Adler's Grand Street Theatre was beset by a strike last Wednesday, when all the performers in the Broken Hearts company went out. The trouble is said to have been caused by the fining of one of the company, Mina Lovitz. She was fined $3 and appealed to the Hebrew Actors' Protective Association. The fine was not withdrawn and the strike was ordered.

MRS. LANGTRY GIVES A SUPPER.

Mrs. Langtry entertained at supper at the Hotel Marie Antoinette last Thursday night after her performance in Mrs. Deering's Divorce John Drew, Charles Warner, Kyrle Bellew, Charles Hawtrey, and Richard Mansfield. Lawrence D'Orsay and Mrs. Langtry's brother, Clement Le Breton, were present also.

VIRGINIA HARNED OPENS SEASON.

Virginia Harned will open her season in The Light that Lies in Women's Eyes, written for her by her husband, E. H. Sothern, Monday night in Washington. She will appear in New York some time about the holidays.

FOOLS OF NATURE.

Julia Marlowe opened her season last Friday night in New Haven, when she produced for the first time on any stage H. V. Esmond's comedy, Fools of Nature.

CUMMINS' INDIAN CONGRESS.

Colonel F. T. Cummins' Indian Congress and Life on the Plains opened an engagement at Madison Square Garden last Thursday night under very inauspicious circumstances. First of all, there was a small attendance, and this fact, together with the absence of the "Indian" part of the spectacle, was lamentable. The Indians were said to have been lost on the way and were stranded somewhere between New York and Buffalo. At least they were anywhere but at Madison Square Garden. The fact is that, although the production may improve, it was very bad last Thursday and presented but slight semblance to what it was advertised to be. There were cake-walkers, cowboys, acrobats and so on. But there were no Indians outside a half dozen who resembled sparrows in a large flock of crows. The few people who were in the "Congress" were lost in the large arena and the poor little bronchos looked bewildered.

Nebraska Bill and Bounding Fawn gave all the shudders when they came out, and Bounding Fawn proceeded to permit herself to be surrounded by knives and hatchets thrown at her by Bill. The knives formed a fence about her but didn't harm a hair of her head. Butler's Troubadours, cake-walkers, amused themselves, and Georgie Raymond and Edith Sortonia did some really creditable broadsword, foil and single-stick fencing. The Glinserretta Gymnastic Giants marched to the centre of the arena with majestic mien, did a couple of somersaults, and then the band stopped. "Music! music!" cried the leader, and as there came no music the performers gathered up their skirts and marched off. The Streater Zouaves were excellent, although they had to contend with a rickety platform which was much too small and unsuitable. Then there were high wire performances, trapeze tricks and the inevitable horse thief lynching, the attack on the lone settler's cabin, the sham-fight and the stage-coach hold up. Colonel Cummins' Indians may arrive and the performance may warm up and become better.

FRANK JAMES SUES FOR $35,000.

Frank James entered suit against E. H. Brigham, manager of the Gilliss Opera House, Kansas City, and all the members of The James Boys in Missouri company Friday, Sept. 11, for $35,000 damages. Mr. Brigham and Frank Gozzolo, the latter the manager of the company, were the first ones served with the papers, and then three deputy sheriffs made a tour of the dressing rooms and served each member separately. Managers Brigham and Gozzolo regard the matter as a joke, saying that James, who is conducting a circus in the vicinity, is taking this action for advertising purposes.

Mr. James maintains that he is a fully established citizen of Clay County, Montana, that he is regarded as a clean business man with a good reputation, and that any such play as is being presented by the company which he names is detrimental to his character, inasmuch as it leaves a wrong impression.

One of the characters, he says, goes by the name of Frank James. He also claims that on Sept. 4 of this year and at divers other times, the defendants maliciously and wrongfully displayed photographs and caricatures associating him (James) in the humiliating position of a robber, and associated with others in the commission of the crimes of train robbing, gambling, and as a fugitive from justice. He says also that he is represented in the play in the same disgraceful and humiliating positions as a train robber, gambler and a fugitive from justice. Such representations, he says, are false, defamatory and malicious, and have a tendency to hold him up to public ridicule and contempt, and so hurt him in business and deprive him of the benefits of social intercourse, public confidence and blacken his character. He stigmatizes the play as a libel and a slander, and asks $25,000 actual damages and $10,000 punitive damages.

MARY OF MAGDALA IN BOOK FORM.

The play of Mary of Magdala, in which Mrs. Fiske has begun her second season, was issued in book form last week by The Macmillan Company, of New York and London. The issuance of the book makes public the fact that the English version was made by William Winter, the distinguished dramatic critic, which lends not a little fresh interest to the work.

In his preface Mr. Winter explains that the play in the original German of Paul Heyse is human and compassionate in spirit, but is neither poetical nor spiritual, and is lacking in refinement. For this reason Mr. Winter has followed a free course in his adaptation, making essential modifications in the structure, the character and the tone. The result is a paraphrase rather than a translation.

The exalted beauty of Mr. Winter's verse, though apparent in the stage performance, is far more striking in the printed page. The English used is simple, the meaning of every line perfectly clear, and the literary construction superb.

The book is, of course, printed for reading purposes only, the acting rights being retained by Mrs. Fiske. In printing and binding the volume is most worthily gotten up. The price is $1.25, and it may be had of The Macmillan Company, 66 Fifth avenue.

A NEW FIRM.

A new firm of managers which bids fair to become an important factor in theatrical affairs is one composed of J. Harwood Springer and Carroll Fleming. Mr. Springer has long been associated with his father, John H. Springer, manager of the Grand Opera House, gaining thereby an experience and knowledge of the business that is varied and thorough. As a dramatic author Carroll Fleming first won his spurs with Sis Hopkins, and his long connection in the past with the leading New York papers has thoroughly equipped him for the work of giving publicity to the firm's ventures. The first production to be made by Springer and Fleming is The Wayward Son, a domestic comedy-drama by Neil Twomey, the date being Oct. 12, at the Grand Opera House, this city.

MADAME KALISH AT THE THALIA.

Madame Bertha Kalish, the most distinguished of Jewish actresses, began the regular season at the Thalia Theatre last Friday evening with a presentation of Jacob Gordin's drama, The Yiddish Sappho. The play, which was reviewed at length in THE MIRROR at the time of its first production, has come to be one of the most popular in the repertoire of the actress. Her sppporting company this season is excellent. The audience, which completely filled the large auditorium, was as enthusiastic as ever in its plaudits.

A CIRCUS DIARY.

"Punch" Wheeler, press agent of John Robinson's Ten Big Shows, has just published an attractive little booklet, plentifully illustrated, in which he gives the history of the circus company for the season just closed. The log is written in Wheeler's well-known humorous style, and contains many jokes that are new. Portraits appear in the book of every important officer of the show, including a capital one of "Punch" Wheeler himself.

LEDERER'S APPLICATION DISMISSED.

George W. Lederer's application for a discharge from bankruptcy for want of prosecution has been dismissed by Judge Holt of the United States District Court. He also vacated an injunction which Mr. Lederer obtained Sept. 30, 1902, against Powers and Mayer, creditors for $678, staying proceedings by them in the State courts.

MAUDE ADAMS' REAPPEARANCE.

Maude Adams will make her reappearance on the stage at the Wieting Opera House, Syracuse, N. Y., at some early date, not as yet announced. Her play will be a new one.

PERSONAL

HARRIGAN.—Edward Harrigan appears to be enjoying all his old popularity with his new play, Under Cover, which embodies the essentials of his old-time art and still is up to date.

BARNARD.—Charles Barnard, the dramatist, has for a time at least forsaken the field of the theatre. He is engaged upon important work for the Century Company, is engaged on a book, and is the author of a new story, "The Door in the Book," published by the Fleming H. Revell Company, that makes a departure in Bible literature. Mr. Barnard in this work, it is said, has combined the fascination of a fairy story with a reverent and truthful interpretation of Scripture narrative through the medium of the younger characters in the Old Testament.

CAHILL.—Marie Cahill has written a book, entitled "It's Hard to Convince You," which deals with incidents in her own life.

SHAW.—Mary Shaw has received a letter from Henrik Ibsen, it is said, in which he denies that he is ill, and says that he is at work on a new drama which he hopes will outrank A Doll's House.

GARSED.—Henry E. Garsed, secretary of the Board of Managers of the Edwin Forrest Home, is critically ill at his home in Philadelphia. His physicians hold out no hope for his recovery.

FITCH.—Clyde Fitch was injured slightly last Thursday while directing a rehearsal of Her Own Way, at the Garrick Theatre, by falling glass from a skylight, broken by the wind.

WARFIELD.—David Warfield returned from California last Tuesday and will soon open his New York season in The Auctioneer.

GEORGE.—Grace George began her season in Pretty Peggy at the New Rochelle Theatre, New Rochelle, N. Y., on Friday evening last.

MARLOWE.—Julia Marlowe has purchased a house at Riverside Drive.

REHAN.—Ada Rehan returned from Europe last week on the *Philadelphia*.

SAUNDERS.—Mrs. Elizabeth Saunders, a cousin of Joseph Jefferson and of the late William Warren, and herself a player of note in her day, is reported to be dying at her home in San Francisco. She is eighty-four years old and retired from the stage a generation ago. In her day she was regarded as one of the best impersonators of old women on the American stage.

ELLIOTT.—Maxine Elliott has been suffering considerably since her recent return from England, with a nervous disorder. On that account rehearsals of Her Own Way, in which she is to star this season, have been interrupted. There has been no official announcement, however, that the play will not be presented at the Garrick Theatre on Sept. 28, as originally planned.

AITKEN.—Spottiswood Aitken was engaged last week to play in support of Marie Wainwright this season.

HUBBARD.—Elbert Hubbard, editor of *The Philistine* and master of the Roycroft Shop at East Aurora, N. Y., delivered a lecture at the Manhattan Theatre, on Sunday evening, upon the subject of "William Morris, the Craftsman." The audience was large, and after the lecture Mr. Hubbard held an informal reception on the stage, which was handsomely decorated with furniture, pictures, tapestries and books made by the Roycrofters.

A NEW MANSFIELD PLAY.

Richard Mansfield signed contracts for George H. Broadhurst and Justus Miles Forman's dramatization of Mr. Forman's novel, The Garden of Lies, stipulating, however, that he shall not produce it till next season. Mr. Mansfield will appear as a dashing and adventurous young Irishman.

A BURNING ACCIDENT.

Nellie McHenry was burned rather severely last Thursday night at the Bijou Theatre, Jersey City, as the result of pressing too closely to a blaze used in a burning cabin scene in the play, her dress catching fire. Mr. Helsey, one of the company, was also burned while trying to extinguish the flames.

MRS. LE MOYNE'S PLAY.

Mrs. Sarah Cowell Le Moyne opened her regular season at the Detroit Opera House, Detroit, Mich., on Sept. 14, playing out the week. Her offering was Stanislaus Stange's new comedy, Lady Bantborough's Secret. From local reports the effort was a success.

AT THE THEATRES

To be reviewed in THE MIRROR *next week:*

RACHEL GOLDSTEIN.....................Grand.
NEW YORK LIFE.....................New Star.

Garden—Ulysses.

Play in four acts by Stephen Phillips. Produced Sept. 14.

Ulysses	Tyrone Power
Telemachus	Edgar Selwyn
Antinous	Ralph Delmore
Eurymachus	H. O. Crane
Ctesippus	William Owen
Phemius	Harry Luckstone
Eumaeus	Fuller Mellish
Peiraeus	Len Vigard
Pheidon	Louis Egan
Phocion	Harry Forbes
Elpenor	Wayne Gray
Melantho	Electra Rule
Clytie	Elizabeth Churchill
Penelope	Rose Coghlan
Zeus	William C. Balfour
Poseidon	Bertram A. Marburg
Hermes	Orme Caldara
Pallas Athene	Adelaide Prince
Aphrodite	Frances Blake
Nymph	Leonora Harris
Calypso	Olive Oliver
Agamemnon	Charles Dana
Charon	Harvey Benson
Teiresias	James Dalton
Phaedra	Eva Davis
Anticleia	Katherine Goodwin

Stephen Phillips, the English poet, whose work is well known to American readers of books, was brought for the first time to the attention of those American playgoers who do not read books on last Monday night, by the presentation of his blank verse drama, Ulysses, at the Garden Theatre. The play was produced last season by Beerbohm Tree in London, and while it was considered by the critics there as hardly equal to the young poet's other dramas—Palo and Francesca and Herod—it made sufficient stir to attract the attention of the manager who brought it to this country. It is, indeed, unfortunate for Mr. Phillips that his worst play should be the first to be presented on the local stage.

It is beyond question that Mr. Phillips is a writer of scholarly attainments, and one who has done much for modern English letters. He has succeeded in reviving interest in the poetic drama in England—which is a considerable achievement. Yet Mr. Phillips has done little more than might be expected of any classical student of literary bent who besides his knowledge of books has a practical knowledge of the stage. In Ulysses he touches no new note, he never once appeals strongly to the emotions, he creates almost nothing. His verse is, of course, scholarly and graceful, but it is not exalted in feeling nor profound in thought. The play is simply a spectacular stage version of Homer's Odyssey, written, apparently, with due consideration of the importance of the box-office. Properly presented Ulysses might be—and doubtless was when produced in London—a splendid spectacle, but when, as in the present production, one hears the rumble of the stage machinery and sees only garishness where grandeur should be, the play provokes laughter instead of exultation and awe.

The story of the drama deals with the release of Ulysses from the spell of Calypso, through the intercession of Pallas Athene to Zeus in his behalf; the wooing of Penelope by her several suitors during the absence of Ulysses, and her repulsion of them; the descent of Ulysses into Hell on a journey of penance, and finally the return of the hero to Ithaca, his victory over his enemies and his reuniting with Penelope. The scene of the prologue is Mount Olympus, where, on a curved bench that suggests the front row in the "family circle," the gods and goddesses sit in more or less solemn majesty. The second scene, which is really beautiful, represents a sea cave on Calypso's Island. Here Ulysses is found under the spell of the enchantress until he is rescued by Pallas Athene. The second act takes place in the court-yard of the palace of Ulysses at Ithaca, and there Penelope is revealed, hard pressed by her suitors, but remaining steadfast in her love for her long absent husband. The scenes of the third act are the approach to Hades and Hades itself. The picture of Hell was at first rather awe-inspiring, and when Ulysses came slowly down the long descent of rock-hewn steps, with pallid wraiths circling round him, the effect was, to say the least, "creepy." But when Ulysses calmly walked on the waters of the Stygian River without sinking; when the boat that was supposed to move never passed the rocks in front of it, and when the chorus of spectres passed moaning to and fro across the stage as they do in the spectacular productions of Faust, Hell became more laughable than horrifying. The first scene of the fourth act shows a swineherd's hut on the coast of Ithaca, where the wandering Ulysses learns from his son, Telemachus, of the state of affairs at his home. The last scene is the banqueting hall in the palace of Ulysses. It is a gorgeous setting—the best, in many respects, in the production. Ulysses enters disguised as a beggarman, and there is, at last, a passage that approaches true feeling between him and Penelope. He suffers the taunts and insults of the hangers-on at his court, until came the test of the bow, when Ulysses triumphs over the suitors of Penelope, and takes her again to his arms.

Tyrone Power presented, as Ulysses, a striking figure. He is admirably suited to the role in physique, bearing and manner, and his Ulysses was strong, resolute and heroic. He lacked, however, a certain distinction that the role demands. His reading of the lines was uneven. At times his elocution was excellent and his sonorous voice rang out true to the emotion of the moment, but again and again he descended to the commonplace, losing altogether the cadence of the verse as well as obscuring the meaning of the lines.

Rose Coghlan's Penelope was in every particular a delightful impersonation. Her authoritative manner, her womanliness, her depth of feeling and her excellent elocution made her performance the best of the evening. Ralph Delmore was a robust, aggressive Antinous, of picturesque appearance. Edgar Selwyn, as Telemachus, was natural but lacking in poetic spirit. William Owen played Ctesippus in his customary creditable fashion, and Fuller Mellish did a capital bit of character work as Eumaeus, the swineherd. Adelaide Prince gave a most graceful and artistic performance in the character of Pallas Athene, and Olive Oliver was a thoroughly pleasing Calypso. The others in the cast ranged mediocrity down.

Manhattan—Mary of Magdala.

The revival of Mary of Magdala by Mrs. Fiske at this theatre for a brief season on Sept. 14 was welcomed by a large audience, and a uniformly large attendance since has emphasized the great interest taken in this drama in spite of its long run at the Manhattan last season. Indeed, one turns even from the most pretentious of contemporary stage offerings to again recognize in this production one of the most remarkable from every viewpoint that the stage has seen. It stands by comparison like some work by a master in a gallery of the commonplace and the mediocre, as to the finer details that distinguish an achievement on large lines really artistic. The drama itself, shadowed by the world's greatest tragedy, impresses singularly from first to last. Its literary body is alone a subject of admiration for its poetry and scholarship. The material part of the production will long stand as a model for the finest taste wedded to historic accuracy and enriched by the labors of artistic knowledge in every contributing field. No such stage pictures have been witnessed in the modern drama. As to the acting that gives the play its great vitality, Mrs. Fiske even surpasses her remarkably fine impersonation of the Magdalen of a year ago. It is evident that the part enlists her full artistic sympathy, for she describes its varying phases with an earnestness and an effect of reality that places the character among the most convincing that the present stage has shown. Among all her notable characterizations thus far this will stand as the first in its power as well as in poetic beauty and the rare skill with which she denotes varying emotion. Charles Kent plays the uniquely forceful and effective role of Judas with a fine intelligence and fluency. He makes clear every impulse that the dramatist has given to the character, and at all times his figure is picturesque and fascinating. Hobart Bosworth brings to the part of Flavius an affluent personality and an adequate conception of the part that is interpreted by an enlightened reading of the lines. Henry J. Carvill is a capital Haran, and M. J. Jordan repeats his painstaking work as Caiaphas. Emily Stevens, a young actress who gives every suggestion of future prominence, develops with skill the small but important part of Miriam, which exerts an unusual appeal upon an audience. Rose Eytinge gives a pleasing suggestion of the force and effective formality of an age of acting that is past in the character of Rachel, and the minor characters are all well impersonated. The mob scenes again are exceptional for their simulation of actual life, and the scene of the storm, in the last act, rendered doubly effective by its peculiar symbolism, stands as the finest achievement of the kind that the stage in this country yet has seen. Next week will be the last during which Mary of Magdala may be seen at the Manhattan. For the final week of her engagement Mrs. Fiske, following her impulse for artistic change, will appear in Hedda Gabler, one of the most powerful and significant of Ibsen's dramas. At the conclusion of her engagement she will enter upon a tour that will involve all of her time until next season, and will not be seen again in New York until another year, which will introduce her, it is promised, in a Shakespeare production.

Murray Hill—Under Cover.

Comedy in three acts by Edward Harrigan. Produced Sept. 14.

Lizzie Lutz	Jane Elton
Minnie	Ida Braham
Paula	Alice Wild
Toddy Tingle } Choo Foo.... }	Joseph Davis
"Hiny" Muller	Arthur O'Keefe
Peter Hocnady	James McCullough
Royal Moffit	Maurice Drew
Philo Pinkham	George Merritt
Dorcas Moffit	Lillie Eldridge
Myrtle Pinkham	Addie Gibbons
Alonzo Bileover	Dan Collyer
Emma Holdup	Joseph Sparks
First Waiter	Dave McCall
Bob Blinker	George L. Stout
Owney Gilmartin	Edward Harrigan
Nancy Delaney	Mrs. Annie Yeamans
August Rhinehart	Harry Fischer
Dixie Merryall	Maude Knowlton
Second Waiter	F. Ryan
Third Waiter	Will Berkes
Fourth Waiter	Fred Johnson
Al. Singleton	Jay Wilson
Helene	Adelaide Manola
Eliza Bluepoint	G. L. Pierce
Beau Marshall	Burt G. Clark
Mamie Delaney	Elizabeth King
Winnie Merryall	James Fitzgerald
Syd Slaughter	Will H. Bray
Michael Quigley	James F. Corbley
Susie	Jennie Yeamans
Beppo	George Lambert
Major Allison	F. Bond Burke
Soger Mike	James F. Corbley
Maggie Nugent	W. Watson
Betty Prig	Louie Wild
Cigarettes	Georgie Snyder
Country Girl	Jennie Stewart
Mrs. Choo Foo	Margaret Manning
Reporter	W. Pendor

Edward Harrigan made his New York reappearance last week at the head of his own company, at the Murray Hill Theatre, in a new play written by himself, and was most happily welcomed. The pretty theatre was crowded, and it was evident that many among those present had pleasing recollections of the days when Ned Harrigan and Tony Hart kept all New York laughing season after season at the old Comique, in the Mulligan Guards series and the other ingenious conceits that sprang from Harrigan's prolific brain.

So, when Mr. Harrigan stepped on the stage in the character of Owney Gilmartin the house rose at him in a series of cheers and shouts of welcome that suggested a greeting of a Patti or a Paderewski. The actor-author bowed again and again, and made several attempts to speak the lines of his part, but the demonstration continued, until finally he stepped to the footlights and, in a voice choked with emotion, thanked his friends for their welcome, and expressed the hope that his efforts would please them as they had in days gone by. Mrs. Annie Yeamans, whose name is inseparably associated with the earlier Harrigan plays, had a reception no less hearty than that accorded the star, and as for Jennie Yeamans, Dan Collyer, Joseph Sparks, George Merritt, Harry Fisher and the other former favorites of the Harrigan company, they were in turn greeted as old friends. It was a great night for Mr. Harrigan and his associates, and proved that New Yorkers do not forget those who have helped them to pass many a happy hour.

Under Cover is the title of Mr. Harrigan's latest effort, and it is only necessary to say that it follows the old Harrigan plan of "something doing" all the time. Mr. Harrigan is a great believer in action, and his characters kept on the move from start to finish in a way that kept the spectators in great humor. The dialogue was full of those witty lines with a quaint flavor of Irish philosophy for which the author is famous, and many of them are as sparkling as freshly opened champagne. There is a plot, to be sure, but it is inconsequential. The first and third acts take place at a road house, owned by Dixie Merryall, a young woman from Kentucky, who also controls a racetrack in the vicinity. A negro cemetery adjoins the track, and the proprietress is anxious to secure the ground in order to enlarge her track. Alonzo Bileover, a colored "gentleman," representing the Native Sons of Manhattan, who have a ten years' lease of the cemetery that has just expired, makes an attempt to renew the lease, but without success. August Rhinehart, a German, holds a conveyance of the property, and wishes to sell it to Miss Merryall. The lease and the deed are lost and found with great frequency, and the Irish, negroes and Germans are hopelessly involved until matters are finally adjusted. An adventurer named Al Singleton, who tries to win the hand of Miss Merryal, and incidentally to fleece her out of $5,000, is adroitly shown up by Gilmartin, who is aided in his good work by a colored sport named Syd Slaughter.

There are six new songs in the piece, the words being by Mr. Harrigan and the music by George Braham. They are "Oh, What's the Use," "Limerick's Running Yet," "When Mamie, Sweet Mamie's a Bride," "The Fringe of Society," "A Coon Will Follow a Band" and "Lulu's Honeymoon." "Oh, What's the Use" was well sung by Jane Elton and the company. The others were fairly good, but none of the songs can compare with the old hits written by Dave Braham. Jennie Yeamans was very successful with "The Fringe of Society," which she sang in the second act, supported by a chorus of Bowery types, to whom she pointed to emphasize the moral of her song, which was encored several times.

Mr. Harrigan was the same debonair, easy-going Irishman he always was—a trifle stouter than he used to be, but just as light on his feet and as nimble of speech as of yore. He reeled off his lines with telling effect, and they were all good for hearty laughs. Mrs. Yeamans, looking as young as her daughter, had her inimitable brogue and coquettish manner, and kept pace with Mr. Harrigan, even to the dancing of a jig. Jennie Yeamans had little to do except her song, but she put much good work into that. Dan Collyer and Joseph Sparks had several excrutiatingly funny scenes, and carried off their full share of the honors. Jane Elton, as a typical East Side Dutch girl, was pleasing, and will probably develop under Mr. Harrigan's instruction. Harry Fischer in one of his usual Dutch characters, and George Merritt as a little "rube," sustained their reputations. Will H. Bray as Syd Slaughter made a hit as a swell colored gambler. Maude Knowlton looked stunning as Dixie Merryall, and played with ease and grace. George L. Stout and James McCullough, also old favorites, had good comedy roles, and handled them well. Arthur O'Keefe, as Hiny, danced skillfully. Adelaide Manola, a pretty girl elaborately dressed, sang "Lulu's Honeymoon" well and danced a few polite little steps gracefully. The minor characters were all in good hands and the piece ran very smoothly. The production made by Liebler and Company, who are Mr. Harrigan's managers this season, was elaborate and tasteful. The four scenes by Gates and Morange are excellent, and the accessories and costumes left nothing to be desired. Under Cover is announced for an indefinite run.

Criterion—The Man from Blankley's.

Comedy in three acts by F. Anstey. Produced Sept. 16.

Lord Strathpeffer	Charles Hawtrey
Mr. Montague Tidmarsh	Fred Thorne
Mr. Gabriel Gilwattle	Henry Kemble
Mr. Toomer	E. A. Plumpton
Mr. Jeremiah Ditchwater	Holman Clark
Mr. Nathaniel Bodfish	Henry Stephenson
Mr. Poffley	Herbert Ross
Dawes	Arthur Playfair
Mrs. Montague Tidmarsh	Fanny Brough
Mrs. Gilwattle	Maude Shelton
Mrs. Ditchwater	Adie Burt
Mrs. Bodfish	Lydia Rachel
Miss Bugle	Mabel Henry
Miss Cecilia Flinders	Vere Gerald
Gwendoline Tidmarsh	Beatrice Terry
Miss Marjory Seaton	Alice De Winton
Jane	Faith Reynolds
Hannah	Ethel Hollingshead

Charles Hawtrey and his company of English players opened the season at the Criterion Theatre last Wednesday evening, presenting for the first time in America F. Anstey's comedy. The Man from Blankley's. The play enjoyed a great and enduring vogue in London, and many rumors of its worth and of its success came from time to time to these shores. For that reason the large first-night audience was predisposed in favor of the comedy, and gave to it a hearty welcome—similar to the welcome that Mr. Hawtrey himself received from New York playgoers when he made his first appearance here two seasons ago.

The Man from Blankley's fulfilled every promise that had been made for it by its British sponsors. It is a bright and cheerful thing, full of human nature turned to humorous purpose, sparkling with wit, and yet sound as the majority of problem plays in its presentation of types of character. Of course these types are exaggerated, but each is based firmly upon reality. The characters that fill the stage are like the pictures by the late George Du Maurier in *Punch*. So true to life are they that one recognizes the types instantly, and at the same time is made to realize, perhaps for the first time, the drollery of their various characteristics. There is really far more genuine knowledge of humanity evidenced in The Man from Blankley's than is displayed in any half-dozen of the picture-book, romantic plays of the period.

The plot of the comedy is simple to the point of slenderness, and in less skillful hands than Mr. Anstey's it would doubtless have reached the vanishing point long before the final curtain. But Mr. Anstey has arranged his incidents so cleverly that not for a moment is there a lapse in interest, and the culmination of the story is held in reserve until the last moment. The tale unfolded in the performance is merely this: Mr. and Mrs. Montague Tidmarsh, of the stolid, commercial middle class of England, give an elaborate dinner in honor of the wife's rich uncle and aunt, Mr. and Mrs. Gabriel Gilwattle. Finding that there will be thirteen at the table, they send to Blankley's shop and engage a "dinner guest" for the occasion. Blankley provides such persons at a guinea the evening. As the company is about to go down to dinner Lord Strathpeffer appears, and is supposed by the host and hostess to be the man from Blankley's. As a matter of fact, Strathpeffer, who is something of an Egyptologist, has been invited to dine with a scientist, whom he has never met personally, who lives next door, and in the fog he has blundered into the wrong house. At the Tidmarsh's he finds Marjory Seaton, an old acquaintance, acting in the capacity of governess. Through the long dinner Strathpeffer, believing himself in the house of the scientist, strives to be agreeable, and Mrs. Tidmarsh, believing him to be a hired guest, treats him as a servant. The complications are innumerable and are intensely amusing. At the last, when the tangle has got to a hopeless state, the identity of Lord Strathpeffer is proved, to the amazement of the hostess, and the little love story of the play is brought to a happy termination by Strathpeffer proposing to and being accepted by Miss Seaton.

The scene of the first act is the drawing-room of the Tidmarsh's house in Ledbury Square, Bayswater, wherein assembles the strange company of dinner guests. The second act takes place in the dining-room. There is a large, round dining table, perfectly appointed, in the centre, and through nearly the entire act the characters sit at this table and eat what appears to be a real dinner of several courses. With scarcely any action the interest of the audience is held captive by the dialogue alone—though realism is sacrificed by the necessary expedient of letting the audience hear conversations between the characters that are presumably not heard by others at the table. The last act is again in the drawing-room. The entire action takes place in exactly the time covered by the actual performance.

But however humorous the lines and however craftsmanlike the construction of the comedy, it is, after all, the splendid acting of every member of the company that makes the little piece a delight. Mr. Hawtrey himself has but a modest role, comparatively, for a star, and his generosity in this respect is as commendable as it is unusual. As Lord Strathpeffer he is, to employ a sadly misused term, a perfect gentleman. His impersonation might well serve as an illustrated lecture on deportment. No matter how embarrassing the situation Strathpeffer surmounts it quietly and courteously. Mr. Hawtrey's ease of manner, aristocratic bearing and naturalness of speech and gesture were abundantly displayed in the impersonation. He was in turn, as occasion demanded, finely humorous, manly, tender and sympathetic.

With but one exception the supporting players were in character roles, and so admirable were their portrayals that to best praise the player one need only describe the role. The one "straight" part was that of Marjory Seaton, a girl once wealthy but through ill fortune brought to the position of governess. This character was charmingly portrayed by Alice De Winton, whose beauty and air of gentle breeding made her an ideal heroine of the pretty love story. Fred Thorne as Mr. Tidmarsh was in appearance, manner and bearing exactly the sort of a vacillating, snobbish, silly little cad that Mrs. Tidmarsh's henpecked husband might be expected to be. Henry Kemble was Gabriel Gilwattle, the rich old uncle, a Radical, a gruff denouncer of the aristocracy, yet ready to fawn and toady when he met a real lord. A capital performance was Mr. Kemble's. Equally good were E. A. Plumpton as Mr. Toomer, a nervous little man whose conversation was entirely about maladies of various kinds; Holman Clark as Jeremiah Ditchwater, a lean, sanctimonious person to whom life was a perpetual sorrow; Henry Stephenson as Nathaniel Bodfish, an elderly merchant with a taste for science and a custom of stating strange but uninteresting facts; Herbert Ross as Mr. Poffley, a hare-brained clerk with a strong belief in his social qualities and with a vile habit of quoting jests from the comic papers and invariably missing the point; and Arthur Playfair as Dawes, a haughty butler who has condescended to serve for one evening only in a middle class household.

Fanny Brough, as Mrs. Tidmarsh, had really the most important character in the comedy, and her performance made it one of the most delightfully humorous that the local stage has known in many a day. Mrs. Tidmarsh has social aspirations. Had she been born in a better circle of society she would have been a leader of fashion. As it is, she strives heroically to do the right thing, and succeeds only in doing the wrong. A very human character this—just a bit pathetic and hugely funny. Miss Brough's impersonation was a masterpiece of character delineation. Maud Shelton as Mrs. Gilwattle, Adie Burt as Mrs. Ditchwater, Lydia Rachel as Mrs. Bodfish, Mabel Henry as Miss Bugle, and Vere Gerald as Cecilia Flanders all deserve praise in full measure. Beatrice Terry, who played little Gwendoline Tidmarsh, was a most welcome stage child. She was a *real* child—natural, quaint, lovable, graceful in her poses and with an unusually pretty manner of speech. Faith Reynolds and Ethel Hollingshead played the roles of Jane and Hannah, maid servants, in very creditable fashion.

As has already been intimated the comedy was admirably mounted, and the stage management was perfect.

Herald Square—Captain Dieppe.

Comedy in three acts by Anthony Hope and Harrison Rhodes. Produced Sept. 14.

Captain Dieppe	John Drew
Andrea	George Howard
Paul de Roustache	Charles Lane
Father Alphonso	Louis Baker
Guillaume Sevier	Sydney Herbert
Carbone	O. Kane Hollis
Roberto	Robert Schable
Countess Lucia D'Orano	Margaret Dale
Emilia	Ethel Hornick
Madam Sevier	Alison Skipworth
Lisetta	Constance Bell

The opening for the season of the Herald Square Theatre, the reappearance of John Drew, and the initial performance of a comedy entitled Captain Dieppe, occurred simultaneously last Tuesday evening. The occasion was sufficiently important to attract a very large audience of polite playgoers, who smiled amiably as they entered the theatre and as they departed from it—and, between whiles, smiled and applauded frequently and genuinely in appreciation of the performance. Neither the star nor the play won a triumph, but together they provided a very charming, well-bred entertainment.

Though described on the programme as a new and original comedy by Anthony Hope and Harrison Rhodes, Captain Dieppe is, as a matter of fact, a draamtization of a novelette by Mr. Hope that was published some years ago. However, it has few of the faults commonly found in dramatizations, and is quite well enough built to stand alone. It is artificial—as are most of Mr. Hope's stories and plays—in the introductory proposition. The circumstances in which the characters find themselves at the outset are preposterous; but once the auditor has consented to accept them as possible and real he finds much to amuse him in the entanglements of which they are the basis. The dialogue is terse, witty and, as far as may be, natural. The situations are cleverly brought about, and the construction is, upon the whole, excellent.

The first act takes place in the drawing-room of the Castle of Fieramondi, in Italy. At once it is made clear that the Countess Emilia is at outs with her husband, Count Andrea; that she is indebted to Paul de Roustache, a blackleg, for twenty thousand francs that she borrowed from him to pay gambling debts at Monte Carlo; that she must needs go to a neighboring city to borrow money to pay this debt, and that during her absence her friend, the Countess Lucia D'Orano, is to hide the fact that she is away by pretending, when occasion demands, to be Countess Emilia. This proposed ruse seems, to a degree, practicable, since the Count and Countess have agreed never to see each other and to keep to their own rooms in the castle. The drawing-room is to belong to the husband and wife at alternate hours during the day. To this house of entanglements comes Captain Dieppe, a political fugitive from Paris, who by his dashing, attractive manner gains the friendship of the Count, and is invited by him to make the Castle of Fieramondi his home. The host explains to his guest the peculiar conditions that exist in the household, and tells him that the only woman on the premises is the Countess, his wife. Presently Captain Dieppe and Lucia meet and become instantly interested in each other. The Captain, of course, believes Lucia to be Andrea's wife, and she, fearing to betray the secret of her friend, and also finding roguish enjoyment in the situation, does not undeceive him.

In the second act, the scene of which is a hillside near the castle, and the time evening, Captain Dieppe encounters an agent of the French Government, Guillaume Sevier, who has come to obtain from the Captain, by fair means or foul, certain papers of great political value. Sevier displays a considerable sum of money, and is promptly assaulted and robbed by his accomplice against the Captain, who is none other than the blackguard Paul de Roustache. Captain Dieppe is a witness to the robbery, and while Sevier lies unconscious he compels Paul to hand over to him the stolen pocketbook. The debt of the Countess to Paul has been explained to the Captain by Lucia, who has asked his aid in the matter, and that resourceful gentleman pays the

CURRENT AMUSEMENTS

Week ending September 26.

ACADEMY OF MUSIC—Charles Warner in Drink—2d week—9 to 16 times.
AMERICAN—Jim Bludso.
BELASCO—Blanche Bates in The Darling of the Gods—2d week—6 to 13 times.
BIJOU—William Collier in Personal—4th week—21 to 28 times.
BROADWAY—James T. Powers in A Princess of Kensington—4th week—26 to 33 times.
CARNEGIE—Musical Entertainments.
CASINO—The Runaways—20th week—140 to 146 times.
CIRCLE—Vaudeville.
CRITERION—Charles Hawtrey in The Man from Blankley's—2d week—6 to 12 times.
CRYSTAL GARDENS—Vaudeville.
DALY'S—Three Little Maids—4th week—23 to 29 times.
DEWEY—Fay Foster Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Closed.
FOURTEENTH STREET—Andrew Mack in Arrah-Na-Pogue—3d week—18 to 25 times.
GARDEN—Ulysses—2d week—8 to 14 times.
GARRICK—Vivian's Papas—6th week—47 to 54 times.
GRAND OPERA HOUSE—Rachel Goldstein.
HARLEM OPERA HOUSE—Henry E. Dixey in Facing the Music.
HERALD SQUARE—John Drew in Captain Dieppe—2d week—7 to 13 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—German Drama.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Rogers Brothers in London—3d week—15 to 21 times.
LION PALACE—Vaudeville.
LONDON—Reilly and Wood's Company.
MADISON SQUARE—My Wife's Husbands—5th week 40 to 47 times.
MADISON SQUARE GARDEN—Cummins' Indian Congress—2d week.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—The Wizard of Oz—36th week—281 to 288 times.
MANHATTAN—Mrs. Fiske in Mary of Magdala—2d week—112 plus 8 to 14 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—The Heart of Maryland.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Rice and Barton's Burlesquers.
MINER'S EIGHTH AVENUE—Rose Sydell's London Belles.
MRS. OSBORN'S PLAYHOUSE—Closed.
MURRAY HILL—Edward Harrigan in Under Cover—2d week—9 to 16 times.
NEW GRAND—Hebrew Drama.
NEW STAR—New York Life.
NEW YORK—Ben Hur—1st Week—1 to 8 times.
OLYMPIC—Merry Maidens Burlesquers.
ORPHEUM—Vaudeville.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Lawrence D'Orsay in The Earl of Pawtucket—27th week—45 plus 191 plus 15 to 21 times.
PROCTOR'S FIFTH AVENUE—Nancy Hanks.
PROCTOR'S FIFTY-EIGHTH STREET—Shadows of a Great City.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Lady Audley's Secret.
ST. NICHOLA'S GARDEN—Closed.
SAVOY—Mrs. Langtry in Mrs. Deering's Divorce—3d week—15 to 21 times.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—The Great White Diamond.
WALLACK'S—Peggy from Paris—3d week—13 to 20 times.
WEBER AND FIELDS'—Announced to open Thursday night, Sept. 24, with Whoop-Dee-Doo.
WEST END—The Girl and the Judge.
WINDSOR—Hebrew Drama.
VICTORIA—Blanche Ring in The Jersey Lily—2d week—9 to 16 times.

debt with part of the money that he has just taken from the thief. He explains his right to do this by saying that the French Government owes him fifty thousand francs. The Captain has also been asked by the Count to effect a reconciliation between him and the Countess Emilia, and he, still supposing Lucia to be the wife, makes a strong plea to that mischievous young woman on behalf of his host. So earnest does he become in his John Alden-like love making that presently he kisses the supposed Emilia—and this caress is witnessed by Madame Sevier, wife of the French agent. Now appears the real Countess Emilia, whose carriage has broken down on her return journey, and who is therefore obliged to walk to the castle. The Captain, learning that she is going to the castle, leaps to the conclusion that the Count is mixed up in some scandalous intrigue with this unknown and beautiful woman, and he pledges himself with renewed fire to the service of her whom he supposes to be a sadly wronged wife.

The third act is again in the drawing-room of the Castle Gramondi. The Count and Countess have become reconciled, and upon the appearance of Captain Dieppe they expect to receive his cordial congratulations. To their astonishment the Captain treats them both coldly, and, being alone for a moment with the Countess, he accuses her of being a shameless intruder in her own house. To still further complicate matters Madame Sevier tells the Count that she saw the Captain kiss the Countess. The Captain suddenly learns who is who, and very adroitly puts Madame Sevier and her husband to rout, straightens out the difficulties of the Count and Countess again, and as the curtain falls makes it plain that he intends to pay vigorous court on his own behalf to the sprightly Lucia.

The role of Captain Dieppe is admirably suited to the personality and talents of Mr. Drew, and his impersonation was altogether delightful. His buoyant manner, agile movement, ease and composure—long familiar to playgoers—were capitally brought forward in the comedy. He was John Drew, it is true, but John Drew at his best.

George Howard, as Andrea, played a rather mawkish role in fairly capable fashion. Charles Lane was an excellent Paul de Roustache. Sydney Herbert gave a fine study of character in the role of Sevier, and Louis Baker was an agreeable Father Alphonzo.

Margaret Dale, as the Countess Lucia, played with charming girlish vivacity and charm. In appearance she was most attractive, and in all respects she was a heroine to be admired. Ethel Hornick made the indiscreet Countess Emilia a handsome, graceful stage figure, and her acting was sprightly and intelligent. Allison Skipworth's performance as Madame Sevier was at all times excellent, and in the last act splendid. The minor roles were acceptably played, the stage management was admirable, and the mounting was in good taste.

Academy—Drink.

Melodrama in six acts by Charles Reade. Produced Sept. 14.

Coupeau	Charles Warner
Lantier	Gordon Bailey
Goguet	Herbert Bunston
Poisson	Clement R. Kirby
Mes Bottes	Alfred Phillips
Bibi	Robert C. Turner
Bec Sali	James W. Mullin
Jacques	Charles Walters
Pierre Colombe	E. Contree
Pierre	Harry Sefton
Adolphe	Henry Martin
Virginie	Zelina Harrington
Little Nana	Vivian Martin
Madame Rouge	Jennie Reiffarth
Phoebe Sage	Jennie Buckle
Juliette	Edith Bowman
Delphine	Janette Martin
Louise	Kate Hester
Gervaise	Lucy Wilson Bailey

Charles Warner, the noted English actor, whose fame had preceded him to America by many years, made his first appearance here on last Monday evening at the Academy of Music, in Charles Reade's melodrama entitled Drink—with which play the actor's name has long been prominently associated in Great Britain. From the large audience, that was composed to a considerable extent of the better class of playgoers, Mr. Warner received a cordial welcome. His performance was followed with intense interest, and after each of his great scenes he was called again and again before the curtain. Rarely has a foreign actor been welcomed here with more genuine friendliness.

The story of Drink, taken from Emile Zola's novel, "L'Assommoir," is not unfamiliar to American playgoers, since it has served as the foundation for several plays presented in this country during the past twenty-five years. The Charles Reade version has proved a wonderfully successful vehicle for Mr. Warner, he having appeared in it in England more than three thousand times. It has come to be regarded there as a melodramatic classic. The reason for its success in England is very apparent. The moral is so strongly presented that it must reach the hearts of the most stolid British workmen, and the suffering wives of these strong-armed and weak-minded persons have, no doubt, saved a bit regularly from the weekly wage in order to give their husbands the benefit of forcible object lessons. For this particular purpose the play is perfectly built. As an entertainment it is gruesome, but fascinating. It hammers at one's sympathies and emotions in brutal fashion, yet one rather enjoys the drubbing.

The main theme of the play has to do with the gradual degradation, through drink, of a jovial, good-hearted workman, Coupeau. At the outset he is the generous friend of Gervaise, whom he protects from her drunken husband. Later he marries her, gaining thus the ill-will of Virginie, a particularly cruel adventuress. Never once through the story does Coupeau do an unkind act intentionally, nor does he willingly yield to bibulous temptations. He is the victim of the villain, the villainess and circumstances. Drink pursues him, cripples him, overthrows him, and at the last he dies of delirium tremens.

During its long service on the stage the play seems to have been stripped of all unnecessary adornment. There is nothing left but the bare, hideous truth. On that account it strikes one as crude, yet it is all the stronger on that very account. A surprising thing about the performance of Mr Warner and his company is that little attempt is made to preserve the French atmosphere that the scenes and the story demand. While the entire action occurs in Paris the speech and manner of every player is distinctly and decidedly English. It may be that this Anglicizing of the characters has been done in order to bring the moral closer to the heart of the British workman, but to an American audience it seems strangely incongruous.

Mr. Warner's Coupeau is a stage figure that stands with Joseph Jefferson's Rip Van Winkle and James O'Neil's Monte Cristo. Another Coupeau would appear a hollow sham. In the early scenes Mr. Warner presents most effectively a careless, sturdy fellow, clean of heart, buoyant of spirit and thoroughly lovable. In a gay little domestic scene with Gervaise, now his wife, and their small daughter, Nana, he showed a bright, boyish spirit of fun coupled with tenderness that reminded one of Fritz Emmet at his best. Later, in the wine shop, when drink gets its first strong hold upon him, the actor showed with marvelous accuracy the gradual mental and physical effect of the liquor. The realism of this episode was startling and rather terrifying. At the last Coupeau has just returned from the hospital, where he has been treated for alcoholism. He is prematurely old, broken, bloated, with nervous, twitching hands and dulled mind. He has been ordered to drink claret, but the villainess gives him brandy instead. He takes one swallow, realizes the danger, and fights as best he can against it. But it is a hopeless battle. Coupeau drains the flask. For a second his body straightens, his old strength returns. Then suddenly he raves, then falls to babbling of old scenes, then weeps, shrieks in horror at hideous visions, then sinks dying, clutching pitifully at the boards of the stage. A more awful piece of realism than Mr. Warner's acting of this last scene cannot be imagined. It is as ghastly as Richard Mansfield's Hyde, Jacob Adler's Idiot, and John Blair's Oswald in Ghosts rolled into one. The actor held his audience spellbound with terror.

With but few exceptions the players in Mr. Warner's supporting company are not above mediocrity. Herbert Bunston as Goguet, a temperance man, played in strong, honest, manly fashion and made the character very human. Gordon Baily sadly overacted the role of the villain, Lautier. Lucy Wilson Bailey was a very pathetic and appealing Gervaise, womanly, tender and always natural. Zelina Harrington played Virginie with conventional melodramatic exaggeration. Jennie Reiffarth as Madame Rouge did an exceptionally creditable bit of character work. Jennie Buckle was a sprightly and attractive Phoebe Sage, and Vivian Martin played Little Nana with childish charm. The play was fairly well mounted and there were some effective groupings and stage pictures.

Victoria—The Jersey Lily.

"Musical comique in two acts. Book and lyrics by George V. Hobart and others; music by Reginald De Koven and others. Produced Sept. 14.

Liliandra	Blanche Ring
Rosie Bauer	Maude Raymond
Senorita Marquita	Rose Beaumont
Sara De Vries	Aida Hemmi
Estelle De Vries	Reine Davies
Fifi De Vries	Mignon Hardt
Florine De Vries	Harriet Burt
Gwendolyn	Besse Evelyn Gibson
Dr. Bolivar	Billy B. Van
Edam D'Brie	D. L. Don
Don Pedro De La Platza	Louis Harrison
Lieutenant Edgar Jefferson	Billee Taylor
Baron Bourgeois	Joe Kane
Max Bennett	William Cameron
Offenbach Veriverdi	Jehan Bedini
Paul	Wilfred Gerdes
Bill Dawson	Arthur Arthur
Pretty Polly	George Ali
Phillippe	Joseph Chaillee
Dan Petrel	James Furey
John	Charles Wentz
James	Wheeler Earl
Joseph	Cecil Summers
Anthony	Milo Joyce

The Jersey Lily, produced at Hammerstein's Victoria last week, was announced as the joint work of George V. Hobart and Reginald De Koven, but it may as well be stated at once that the only real song hit in the piece was an interpolated number, written and composed by those really clever men, William Jerome and Jean Schwartz. It is called "Bidelia," and is an Irish "lilt" that is bound to become popular and will be whistled long after The Jersey Lily has fallen into "innocuous desuetude."

The "comique" is the medium used by George W. Lederer for the reappearance of Blanche Ring as a quasi-star. Mr. Lederer's name topped the bill, and the important fact that he was "It," with a capital I, having been duly impressed upon an anxious public, the announcement appeared that Mr. Lederer was "introducing" Blanche Ring in The Jersey Lily. Miss Ring ought to feel thoroughly at home in New York by this time. She is a clever young woman, pretty, graceful and talented, and is thoroughly well able to "introduce" herself. It seems a pity that she should have had to bear the double burden of two such colossal fizzles as The Blonde in Black, that flickered for a few weeks last season at the Knickerbocker, and the present offering, which, aside from the work of Miss Ring and the song "Bidelia," is about as stupid a thing as has ever been offered at a first-class theatre in this city.

The scene of the first act is laid on the Isle of Jersey in the English Channel, though the plot and dialogue would lead an unsuspecting observer to imagine that the participators were born and bred in Hohokus, in the Jersey that is nearer New York. Miss Ring appears as Liliandra, sometimes called "The Jersey Lily." As nearly as could be gathered from the jumble, she has returned to her native place, after making a conquest of France as a prima donna. She is followed by several suitors, but her hand has already been promised to one Dortor Bolivar, who is a horse doctor and Mayor of the town in which the scene is laid. There is a good deal of inane talk, and much singing, and then all hands run over to the Frivolity Theatre in Trouville, where more songs are sung and much horse play is indulged in. The usual three hours having been consumed, all hands line up and join in the finale, with Miss Ring in the centre, strongly emphasized by a white calcium. To complete the picture, Mr. Lederer should have been placed on a dais, surrounded by the chorus girls, as there must have been a number of people present who would have liked to see the man who is the champion "introducer" of the profession.

Miss Ring proved so decidedly superior to her surroundings, that one could not help feeling sorry for her. She worked hard, sang well, acted gracefully and made a personal hit of the most pronounced sort. Louis Harrison was the only member of the supporting company that was above the level of mediocrity, and he had very little to do. George Ali as a parrot, was amusing for a few moments. Billy B. Van, whose methods are all right in the cheap burlesque houses, was entirely out of his element on Broadway. Billee Taylor, as a naval officer, sang quite well, and if he had had catchy songs would probably have scored a hit. Maude Raymond permeated the "comique," and had evidently been given permission to come on whenever she liked and say whatever happened to occur to her. She did a specialty in the second act on the order of those with which she used to delight the patrons of Tony Pastor's. Rose N. Beaumont danced very cleverly, and Aida Hemmi showed her voice to advantage. D. L. Don had a conventional Dutch character, but by his gymnastic eccentricities he helped "Bidelia" to win several encores. William Cameron worked with energy, and his terpsichorean efforts were well received. There was a large chorus of girls who changed their costumes frequently. One of the numbers was devised and staged by Gertrude Hoffman, the songs and music having been written and composed by Max Hoffman. It was a pleasing little affair, and was quite well done by Miss Hoffman and Mr. Taylor, but whatever success it achieved cannot be credited to Messrs. Hobart and De Koven, who were supposed to be responsible for the "comique."

To sum it all up, Mr. Hobart's book is very bad, and Mr. De Koven's music is utterly unworthy of the composer of Robin Hood.

Grand Opera House—No Wedding Bells for Her.

Melodrama by Theodore Kremer in four acts. Produced Sept. 14.

Edward Hammond	I. McIldowie
Mildred Hammond	Fanny McIntyre
Little Bessie Hammond	Baby Abbott
Charles Morgan	Frank Rollston
Paddy Sullivan	Willie Fink
George Miller	Charles Macklin
Frank Markle	Mart J. Cody
Nellie Wilbur	Blanche Crozier
John Anderson	Guy T. Bennett
Mrs. Gretchen Hammerstein	Louise Bryant
James Pierson	I. Singer
Madam Ferulli	Fanny Abbott
Ferulli	H. M. Young
Ehrlich	E. T. Wade

No Wedding Bells for Her, a four-act melodrama by Theodore Kremer, was played for the first time in New York at the Grand Opera House on Sept. 14, and continued during the week to good business. The play is full of startling climaxes and is thoroughly interesting in its special class. Although the situations are full of action, and although there are many times when lives are saved and lives taken, the display of firearms is very limited. Of course the whole thing is illogical and overdrawn, and the story full of incongruities. Yet there is enough in it to please the average auditor. It is little different from the usual slap-bang melodrama, loose of plot, unreal and exaggerated. One distinct feature is the opportunity given a boy and a girl to make the most of parts that really are as important as those of the principals. This boy and girl are on the stage a good part of the time, and many of the lines fall to their lot. They do well simply to remember so much as actors, considering the fact that they cannot be much over ten years of age.

The story is laid around the great coal famine of a year ago. At the bottom is the love of an unscrupulous man for a good, beautiful and pure girl. Of course! Charles Morgan, the unscrupulous partner of Edward Hammond, a millionaire mine owner, is in love with Mildred Hammond, the daughter of his partner—at least he covets her and at the same time a number of millions of dollars which would come to him through the marriage. But Mildred, with all the perversity of womankind, loves George Miller, a foreman in her father's mine. The miners go on strike, Miller is chosen their leader, and Morgan uses this fact to get Miller out of his path. At the same time there is a second pair of lovers in the persons of John Anderson, an employe at the mine, and Nellie Wilbur. Morgan seduces the Wilbur girl, drugs her, betrays her and then lays the blame on Miller, the lover of Miss Hammond. A separation of both pairs of lovers ensues. Miller is discharged from the mine, a strike follows, and a lot of fanatics are hired by an accomplice of Morgan's to incite a riot. This succeeds and the house of Hammond is assailed, but harm is prevented by the prompt action of Miller, who opportunely appears on the scene. A number of complications follow and in the end the accomplices of Morgan tell the truth and the lovers are reunited and all ends happily except for Morgan and his accomplice, who engage in a fight during which both are shot and killed.

The production was staged fairly well, a scene in a mine being good, and a reception in the Hammond home being unusually well represented. There were no elaborate effects or setting except in the first scene, where the colliery is shown.

Frank Rollston as Charles Morgan was an excellent villain—not of the blood and thunder type, but cool, unscrupulous and scheming. His representation was excellent. Fanny McIntyre infused just the right amount of ardor into her role as Mildred Hammond. Her speeches were well delivered and her attitudes of scorn and supplication well placed and sincere. There were a number of other parts that were deserving as far as they went. Charles Macklin filled the role of George Miller in a manly spirit and with stately dignity. Baby Abbott and Master Willie Fink contributed in a great measure to the enjoyment of the play and won warm appreciation. Blanche Crozier as Nellie Wilbur displayed emotional ability which promises much for her. She was the exemplification of a sweet young girl rudely torn from the best in life for her, and deserted by her sweetheart. Mart J. Cody, I. McIldowie, Guy T. Bennett and Louise Bryant were good in their parts. This week, Rachel Goldstein is the bill at this house.

Metropolis—A Great Temptation.

Melodrama in four acts by Owen Davis. Produced Sept. 14.

Don Spencer	Theodore Friebus
Hugh Guthrie	Charles Barringer
Red Mike Leary	Don Harold
Garrett Willoughby	Will E. Sheerer
Eustace Pugin	Harry G. Stafford
Gideon	William Martin
Jim Crawford	John D. Bohlman
Gus Bussy	Peter Koehl
P. Shelby Smith	Charles Brown
Pete	Walter T. Warren
Bill	William F. O'Sullivan
Tom	Charles Hillman
Cecily Willoughby	C. Blanche Rice
Inez Adams	Jane Dore
Octavia	Josie Robinson Haywood
Ella James	Mary Keir

Owen Davis' latest melodrama, A Great Temptation, in four acts, was presented at the Metropolis last week under the management of Forrester and Mittenthal.

The hero of the play is Don Spencer, a professional gambler from New Orleans. Steamboat travel on the Mississippi River and characteristic episodes along its banks are illustrated in the play. The opening scene occurs on board a river packet on which Don Spencer is making a trip. Among his fellow passengers is Garrett Willoughby, an old Southerner, accompanied by his daughter, Cecily. Between the daughter and Spencer an acquaintance immediately springs up. She tells him that her father has been ruined by gambling, having nothing left of a large property but a small plantation, to which they are now going to make their home and live as best they can in poverty. Spencer declares his love for her, and she begs him to keep her father from gambling away the little money they have remaining. The old man, however, is lured into a game with a couple of swindlers and plays until he loses not only all his money but his plantation also, thereupon Don Spencer steps in and, taking his place in the game, wins everything back and restores it to Cecily. The baffled villains, thus made to disgorge their booty, plan to kill Spencer when he goes ashore, but shoot the old man by mistake instead. They then capture the girl and hide her in a limestone cave; she is rescued by her lover, who tracks her thither, thoroughly exploring the cave and in his search discovering that the ground is very rich in lead and that Cecily's plantation is therefore immensely valuable. The ruffians are run to earth and are disposed of, and Cecily and Spencer are married.

Theodore Friebus, as Don Spencer, filled the role of the chivalrous gambler with sympathetic skill. He is quiet, self-possessed, has distinction of manner and the easy deliberation of delivery with which he emphasized his lines, together with a humorous assurance that added point and pungency to his impersonation, combined to make a notable piece of work. The Garrett Willoughby of Will E. Sheerer was also a pleasing effort, full of interesting detail. Don Harold as Red Mike Leary won applause by his excellent comedy. William Martin as Gideon made a capital darkey. Josie Robinson Hayward as Octavia gave a very diverting sketch of a colored "mammy."

C. Blanche Rice made a good impression by her felicitous portrayal of Cecily Willoughby. Mary Klein was pleasing as Ella James, and the other parts were adequately represented. This week, The Heart of Maryland.

Belasco—The Darling of the Gods.

Belasco and Long's scenic spectacle of old Japan, The Darling of the Gods, reopened its New York run last Wednesday night at the renovated Belasco Theatre before a packed and enthusiastic house. Curtain calls were frequent, and at one time the authors of the play and Miss Bates appeared holding one another's hands. The audience not being satisfied Mr. Belasco said, "Ladies and gentlemen: Miss Bates, Mr. Long and I thank you." The heat of the night, the stuffiness of the theatre and the oppression and emotional strain caused by the action of the play went to show more vividly than ever that if it were not for the splendid setting and stage effects and the minute detail of action and good acting, together with the essential and beautiful incidental music by Furst, the performance might become a little tedious. The original cast is practically intact and all the company work as evenly and as smoothly as ever. The house has been beautified during the Summer. The porte-cochere with its lights and new cab system are the most notable additions. Miss Bates as Yo San, Robert T. Haines as Kara, George Arliss as Zakkuri, Albert Bruning as Tonda-Tanji, Ada Lewis as Setsu, Mrs. Charles Walcot as Chidori, and the supporting cast acted with all the sincerity which has gone far to make The Darling of the Gods one of the most successful and most talked of productions of the day.

Third Avenue—The Great White Diamond.

Walter Fessler's production of The Great White Diamond opened a week's engagement at the Third Avenue Theatre yesterday afternoon before a good house. The melodrama met with its usual cordial reception, and the railroad scene made a big hit, as always. The company is adequate, those deserving of especial mention being William West as Pietro Landazza, Seth C. Halsey as Robert Thorne, Alban W. Purcell as Judge Brace, Matthew Hanley as Jakey Loosefish, John Brenton as Sir Edmund Lacelle, Florence Huntley as Lola Brace, Mary MacDonald as Maggie Loosefish, Anna Martel as Edith Lace, and James Kitts as John Spriggins. Next week, Ben Hendricks in Ole Olson.

West End—Zaza.

The West End Theatre continued its very successful season last week with Eugenie Blair in Zaza, the audiences being large and the success of this actress in this well-known play notable. Miss Blair was acceptably supported by a company including Maurice Wilkinson, Frederick Ellis Duff, Harry C. Browne, Leopold Lane, Martin Hardy, Frank Manning, Martin Thurber, Fairfax Gifford, Thomas Burton, Arnold Clarkson, William Marston, Harriet Ross, Katherine De Barry, Lucia F. Huxford, Anna Garland, Bertha Huntington, Linnie Gee, Maud Curtis, Marion Charlotte Gilbert. This week, The Girl and the Judge is the bill.

Star—The Fatal Wedding.

The Harlem people flocked in large numbers last week to see The Fatal Wedding, which seems as popular as ever. Thomas Irwin as Howard Wilson gave a manly interpretation of the hero, and Eleanor Churchill played Mabel Wilson with much grace and charm. Walter G. Horton as Robert Curtis and Julia Ralph as Cora Williams were villainous enough to suit the most exacting. Little Cora Quinten as the Little Mother also gave a very clever performance. Gertrude Haynes and her Choir Celestial was a special feature, and their singing made a decided hit. This week New York Life is the attraction.

Fifty-eighth Street—Why Women Sin.

Why Women Sin, the melodrama by Will C. Murphy, was creditably presented last week to good houses. The leading roles were in the hands of Lillian Hale Emery, Frank Holland, Miron Leffingwell, Florence Ashbrooke, George Betts, Paul Burns, and Little Muriel. The scenery was good and the parts were all well played. This week's attraction is Shadows of a Great City.

At Other Playhouses.

CASINO.—The Runaways continues.

WALLACK'S.—Peggy from Paris attracts large audiences.

MAJESTIC.—The Wizard of Oz still holds forth.

FOURTEENTH STREET.—Andrew Mack's engagement in Arrah-Na-Pogue has been extended to eight weeks.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The New York Chapter of the Alliance will give a dramatic and musical entertainment at Elmwood, Hunt's Point, N. Y., on Thursday, Sept. 24, by permission of Mrs. Joseph L. Spofford. The train will leave 129th Street on the N. Y., N. H. and H. R. R. at 2.45 P.M., and returning at 6.15 P.M.

Arthur Forrest has kindly volunteered his services, Cora Williams will sing, Mrs. W. G. Jones, Rosa Rand, and "Aunt Louisa" Eldridge will take part, and Mrs. Whelan and others will contribute several selections. Tickets, including transportation and refreshments, are $1 each and may be had at the headquarters or at the train.

Proceeds, beyond expenses, will be devoted to the work of the New York Chapter.

The Rev. Walter E. Bentley, General Secretary, preached on the Alliance and its aims on Friday evening, Sept. 18, at St. James' Episcopal Church, Fort Edward, N. Y. Rev. Ernest Melville introduced him.

The regular tea was held at the headquarters last Thursday afternoon (Sept. 17). May Louise Woelber presided, and among those present were Mrs. W. G. Jones, Charles T. Catlin, "Aunt Louisa" Eldridge, Rev. Charles A. Burleigh Hart, Mrs. Claude Hagen, Della Brown, E. H. C. Moran, Camille S. Prescott, Mrs. James Eldridge, Muriel S. C. Moran, May Kintzing, Mrs. J. A. Brown, Rev. F. J. Clay Moran and others.

MARK SMITH DEAD.

Mark Smith, the comic opera baritone and actor—and than whom there were few more popular men in the profession—died at his home in this city on Sept. 20, of dropsy, after an illness of four months. His last engagement was with Babes in Toyland, in Chicago. He was obliged by his illness to retire from the company, and he returned directly to New York. Although his friends knew that he was seriously ill the news of his death came to them as a severe shock.

Mr Smith came of an old theatrical family and was a son of the noted old actor, Mark Smith. He was born in Mobile, Ala., in 1855, and began singing in public when only eleven years of age. He received his education in France and Italy, becoming master of several languages as well as proficient in vocal and instrumental music. After returning to America he made his first appearance on the regular stage in 1876 as a member of the stock company at McVicker's Theatre, Chicago. His experience there was short but diversified. In 1877 he went again to Europe and sang a season in Italian opera in Russia. Upon his second return to America he joined the company at the Chestnut Street Theatre, Philadelphia, and played there many important roles.

In 1880 Mr. Smith was engaged by C. D. Hey for his opera company, and for three years the baritone sang leading roles in a repertoire of over forty operas with that organization. He next joined Colonel McCaull's company at the Casino, appearing in The Beggar Student, Die Fledermaus, The Black Hussar and other light operas. When Rudolph Aronson assumed control of the Casino Mr. Smith remained there and sang Ravannes in Erminie during the long run of that opera. He also appeared in The Sea King, Miss Helyett, and The Mikado.

In the production, at Palmer's Theatre, of 1492, Mr. Smith sang the role of Columbus. He then returned to the Casino to play the leading role in The Rainmaker of Syria. Subsequently he appeared in The Algerian and with De Wolf Hopper's and Digby Bell's companies. In Mrs. Leslie Carter's production of Zaza he originated and played for many months the role of Cascart. Later he appeared in New York as Lord Gaysport in Dolly Varden, and, as has been said, his last engagement was in Babes in Toyland in Chicago.

Mr. Smith was a member of the Players' Club and of the Lambs' Club. He is survived by his widow, a son and a daughter.

THE AUGUSTIN DALY ESTATE.

After many and long delays, on account of litigation, the executors of the Augustin Daly estate are at length prepared to make final settlement with the beneficiaries. The value of the estate is found to be far greater than was expected. After all claims are met there will remain a balance of $184,194. The executors are Mrs. Daly, Joseph F. Daly, and Richard Dorney. They have collected $552,086, and have disbursed $367,892.

The chief litigation occurred in England, and involved the ownership of the lease of Daly's Theatre, London. George Edwardes took forcible possession of the playhouse, and was sued by Mr. Daly. The case was not decided until after Mr. Daly's death, but the decision was in his favor. Ada Rehan's claim for $60,000 was admitted and paid in full, but her claim for $6,000, which she claims is due for salary, is still in dispute.

The executors report that the London theatre has been profitable since they regained possession of it, and the lease of the New York playhouse, together with scenery, furnishings and properties was sold to Klaw and Erlanger for $50,000. The Daly collection, when sold at auction, brought $[illegible], but of this $43,499 was for property that belongs to Mrs. Daly. Large sums have also been received by the executors for royalties on plays owned by Mr. Daly.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Will M. Cressy and Blanche Dayne head the bill, presenting for the first time here a new sketch by Mr. Cressy called The New Depot. Others are Charlie Case, Foy and Clark. Jessie Couthoui in a new monologue, Robert Carter and company in The Wise Mr. Conn, Wilson and Mlle Heloise, Willis Family, Charles Mildare, Lucille Jocelyn, Belle Veola, Crotty Trio, the Breens, Davis and Walker, Edward Boyle, and the biograph are the other numbers.

Tony Pastor's.

The programme includes Johnson, Davenport and Lorella, Hayes and Suits, Allen Shaw, Princess Chinquilla and company, Andrew McLeod, Three Madcaps, Barr and Evans, Barry and Wolford, Waldorf and Mendez, Garrity Sisters, Magee and Walsh, Joseph Marty, and the vitagraph. Lloyd and Waitone are an extra attraction.

Proctor's Fifth Avenue.

Nancy Hanks, with Florence Reed, Gerald Griffin, George Friend and others in the cast, is this week's bill. In the olio are Nora Bayes, the Holdsworths, Sam Drane, Trask and Gladden, Wilson and Davis, St. John and Le Fevre, and the kalatechnoscope.

Proctor's Twenty-third Street.

Charles T. Aldrich, the juggling comedian, heads a bill including Edith Helena, James F. Dolan and Ida Lenharr, Sydney Grant, Alice Lewis, Russell and Buckley, Ford Sisters, Needham and Wood, the Barneys, Parker and Alvora, Gangrilla, and the kalatechnoscope.

Proctor's 125th Street.

Lady Audley's Secret is this week's offering by the stock company, with a cast including Paul McAllister, Hudson Liston, Lavinia Shannon and others. The olio embraces Gus Williams, Axtell and Sylvain, and the kalatechnoscope.

Circle.

The Imro Fox company, headed by the comic conjuror, is the attraction this week. Ricabona's horses, Sherman and De Forrest, Canfield and Carleton, Colby and Way, Leona Thurber and her bogie boys, William Cahill, Beata Winfield, Fred Zobedie, and the vitagraph make up the programme.

Hurtig and Seamon's.

The entertainers are Howard and Bland, Bailey and Madison, May Duryea and John Kearney, Four Nightons, Gillett's dogs, Rauschle, Elsie Bernard, the Wilsons, and the vitagraph.

LAST WEEK'S BILLS.

Tony Pastor's.—It is seldom that such laughter is heard in a vaudeville house as that which shook the rafters at Pastor's last week during the act of Bailey and Madison, the clever eccentrics, who headed the bill. Their turn is filled with comic surprises and the audience has scarcely time to recover from one spasm before it is thrown into another. These comedians have appeared here several times, but their success last week was greater than ever. Matthews and Harris were a special attraction and scored as usual in Adam the Second. On Thursday afternoon and for the remainder of the week, Matthews and Harris presented a new sketch by Will M. Cressy. It follows Adam the Second very closely, the scene being laid in a far-off land, in which Mr. Matthews arrives by the balloon route, as he did in the other sketch. He meets a woman who imagines he has dropped from the sky, and they have a long conversation at cross purposes. The piece is by no means as funny as Adam the Second. There is very little action in it, and it does not begin to be amusing until just before the end. The finish is good, but the rest of the act will need a good deal of brightening up. Smirl and Kessner, warm favorites at this house, made an emphatic hit in their acrobatic and dancing act, assisted by their clever dog. The Haidabura Trio are good Russian singers and dancers. Mary Madden won applause for her work, which is above the average. The Kumins Trio, including the bright little boy, repeated their hit in The Bogus Count. Others were the Sharplies, the De Muths, Mooney and Holbein, Mr. and Mrs. Larry Shaw, Renzetta and Belair, Mr. and Mrs. S. Irving Boydell in A Shocking Affair, and Professor Donar. The vitagraph had new views.

Keith's Union Square.—Nirvana, with her trained horse, in living pictures, and the Werner-Amoros Troupe, continued their engagements and met with much favor. George Wilson had a good line of talk that won many laughs. Blocksom and Burns were immensely amusing in their eccentric act, to which they have added new tricks. Monroe, Mack and Lawrence kept the house in roars with How to Get Rid of Your Mother-in-Law, which is full of action. The Tobins scored a big hit in their exceedingly dainty and refined musical specialty. Everything connected with the act from the costumes to the selections shows good taste and good judgment. Purcell and Brooks were successful in A Bell Boy's Troubles. The act has a lot of original business in it that is very amusing. Edwin Baker and company presented Mr. Baker's operetta, A Japanese Courtship, a neatly put together offering with very pretty scenery. Cooper and Bailey, a very clever team of colored comedians, had some excellent material which they used to advantage. Doherty's clever poodles, Senecal, the foot juggler; Si Stebbins, the card expert, in original tricks; Mellie and Edith Hart, and the biograph were also in the bill.

Proctor's Fifth Avenue.—Florence Reed, who has been absent from the cast for several weeks, made her reappearance, and was given a welcome that showed how popular she is with the regular patrons of the house. The play was She Stoops to Conquer, and Miss Reed scored a decided success as Kate Hardcastle. The Tony Lumpkin of George Friend was an excellent bit of work. Gerald Griffin as Hardcastle played with his accustomed skill. Hudson Liston as Sir Charles Marlowe, Alice Gale as Mrs. Hardcastle, Lorna Elliott as Miss Neville, and Loretta Healy as Dolly were all good. Frank E. Camp, G. E. Bryant, John Westley, Victor Brown, Leo Hawley, and Al. Roberts were also in the cast. The olio embraced Crolius and St. Alva, Monroe and Marshall, Gilday and Fox, Lawson and Namon, Reno and Smith, Marion Garson, the sweet singer, and the kalatechnoscope with new views.

Proctor's Twenty-third Street.—French Brothers headed the programme and did some wonderful work on bicycles. They are very expert. Isabelle Urquhart and company won plenty of laughs with Even Stephen. Charles Leonard Fletcher presented his monologue, which includes several new stories and Mr. Fletcher's famous imitations of actors, which won him much applause. Swan and Bambard, in their funny skit; Gilroy, Hayes and Montgomery, Trask and Gladden, Werden and Gladdish, Curran and Ryan, Slack Sisters, Axtell and Sylvain, Carroll and Elliston, Bissett and Wilson, and the kalatechnoscope were the other numbers.

Proctor's 125th Street.—Christopher, Jr., was well played by the stock company. Cecylie Mayer was particularly pleasing as Dora, and Paul McAllister appeared to advantage in the title-role. Messrs. Aiken, Hawley, Harris, Andrews, Seay, Veazie and Shine, and the Misses Purcell, Aiken and Kirker helped materially. Edith Helena displayed her remarkable voice between the acts and was repeatedly encored. The Ford Sisters, Jose Marty, and the kalatechnoscope were also in the olio.

Hurtig and Seamon's.—Last week, for the first time since their opening, James F. Dolan and Ida Lenharr were seen in The High-Toned Burglar at this house. They were a pronounced hit and their clever comedy work called forth almost continual laughter. Those progressive musicians, Klein, Ott Brothers and Nickerson, offered much that was new and pleasing in the musical line. Their finish, which is exceptionally well rendered, and the idea of the flags in conjunction with the different national airs is capital. It is certainly the strongest finish ever used by a musical act. Joe Flynn, in his rapid conversational matter, was repeatedly encored, as was also Bertie Fowler in her imitations and monologue. Estelle Wordette and Jules Kusel have a new skit entitled When the Cat's Away, which is brimful of good comedy, and they made the most of it, although on early on the bill. Charles Harris and Nellie Walter were a success in their eccentric work. The Jack Theo Trio, who are new in America, proved a most satisfactory novelty and can be credited with a distinct hit. The Parris Brothers were also applause winners.

Circle.—Troja was seen in Van Tassel Sutphen's monologue, Cherry Blossoms, which was reviewed in this column when it was done at Proctor's some weeks ago. The attraction is still under the direction of Edgar Hart, who has provided very pretty scenery and effects. Will M. Cressy and Blanche Dayne put on their successful act, The Key of C, which made a decided hit. Stuart Barnes, as bright as a new dollar, with a line of up-to-date material, kept the house splendidly amused. Harry C. Stanley and Doris Wilson made their first appearance here since their long absence in Europe and received a warm welcome. Their skit, Before the Ball, is as pleasing as ever, and both performers scored individual hits. A. O. Duncan, one of the few ventriloquists who has a keen sense of humor and a thorough knowledge of what will tickle the fickle fancy of the public, was one of the best-liked numbers. His new local gags went like wildfire. J. Warren Keane's clever card tricks, the barrel-jumping of the Deonzos, Press Eldridge's wheezes, coon work by Grant and Grant, and new views by the vitagraph completed an interesting bill.

The Burlesque Houses.

Dewey.—Tom Miner's Bohemians made their first New York appearance this season, presenting a burlesque in two acts called A Bohemian Beauty, written by George Totten Smith. The piece is well suited to the taste of the patrons of burlesque, and the funny situations follow one another rapidly. The usual olio is dispensed with and specialties are worked in as part of the piece. Andy Gardner had the leading comedy role of Patsy, and he made the most of his opportunities. Others who did good work were Louise Satour, Ben Wesley, Jeff Barton, Louise Auber, Frank Wakefield, Tim Ripler, and Ida Nico. The big hit on the programme was made by Vinnie Henshaw, who has rare talents as a comedienne. Some day some Broadway manager will "discover" her and then we shall hear of her in a better class of work. This week's attraction is the Fay Foster company.

Miner's Bowery.—Harry Bryant's Burlesquers drew good houses last week. This week, Rice and Barton's company.

Miner's Eighth Avenue.—Good sized audiences greeted Jacobs and Lowry's Merry Maidens. This week, Rose Sydell's London Belles.

London.—The High Rollers did well with two burlesques and an olio. This week, Reilly and Wood's Big Show.

Olympic.—Harry Williams' Imperial Burlesquers pleased the Harlem people. This week, Merry Maidens.

WHOOP DEE DOO POSTPONED.

Owing to the illness of Lillian Russell, the opening of the season at Weber and Fields', which was scheduled for last Thursday evening, was postponed until Thursday evening of this week. As the season at this house has always opened on Thursday, the managers decided to adhere to their custom, although Miss Russell's physician said that the tonsilitis from which she is suffering would probably be cured by Monday. It was hoped up to Thursday afternoon that the prima donna would be able to appear, but her throat did not improve, even under heroic treatment, and rather than produce the piece without her Weber and Fields decided to postpone the opening. This will entail a severe loss, as the company will receive their salaries the same as if the production had already started on its career.

A PLEASANT VACATION.

H. Winifred De Witt has returned to her duties as general manageress of the Chase houses, with a stock of health and energy acquired during a long Summer vacation spent with friends in the wilds of North Dakota. Miss De Witt was on a large ranch and she reveled in the free life that is characteristic of the plains. Her principal diversion was horseback riding, and she became so expert that she thought nothing of a gallop of fifty miles on a mustang. After this experience the controlling of the wildest and most untamable vaudevillians will be child's play to this clever young woman, who holds a unique place in the theatrical world and fills it in a manner that reflects the utmost credit upon her as a woman of tact and business ability.

INJUNCTION STOPS SINGER.

There was a great hubbub in the Circle Theatre, in this city, on Friday evening last, when a process-server walked down the aisle of the theatre and served an injunction upon Doris Wilson, of Stanley and Wilson, who was delighting the audience with her rendition of "Anona," a new song by Mabel McKinley, who composes under the name of Vivian Grey. The injunction was gotten out by Leo Feist, who is publishing the song, and claims that the singing rights are reserved for Miss McKinley, who is making her reappearance this week at the Orpheum in Brooklyn. The serving of the papers in such a sensational manner caused quite a stir, and considerable confusion resulted, as the audience could not make out what the trouble was. Order was restored in a few minutes, and Mr. Stanley and Miss Wilson continued their sketch without further interruption. "Anona," by the way, is bound to be the successor of "Hiawatha," and Mr. Feist is making every effort to protect it, so that it may be brought into popularity through the channels he has arranged for it.

DOYLE SAILS AWAY.

When the White Star liner *Majestic* left its pier on Wednesday last, bound for Liverpool, there were a number of friends present to bid Edward Doyle, the enterprising young juggler, good-bye and to wish him a safe voyage. Upon entering his stateroom Mr. Doyle was surprised to find an elegant token of remembrance from his many friends in the form of a beautiful floral hoop with the words "Bon Voyage" inserted in violets and pansies. Among the score of friends who presented the hoop were a few of his minstrel comrades, including Chauncey Holland, James Harold, Eddie Emerson and the Broadway Comedy Four.

THE VALUE OF ONE WORD.

Frederick Melville, the manager of Motogirl, who is now in Berlin and is seeking to enjoin a plagiarist who has an imitation act called "Motormadchen," has received a letter from his lawyer conveying valuable information. It seems that if Mr. Melville in filing his copyright in Germany had used the word "Gebrauchsmusterschutzangelegenheit" he would have been fully protected. To pronounce the word without injury to the jawbone Mirror readers are advised to first adjust a baseball mask and then repeat the syllables slowly, one at a time.

BACK IN VAUDEVILLE.

Si Stebbins, the card manipulator, whose "rube" make-up and clever tricks won him popularity in vaudeville some seasons ago, and who retired in order to enter commercial life, has returned to the stage. He was seen at Keith's last week and proved that he had not forgotten how to entertain. Some of his tricks are very mystifying and he has a pleasing manner that puts him in a class by himself.

FOUGERE MURDERED?

A woman named Fougere was murdered at a cottage in Aix le Bains, France, on Sunday, and the murderer is said to have escaped with a very valuable collection of diamonds owned by the victim. The accounts of the affair so far received are somewhat mixed, and it is not known whether the murdered woman is Eugenie Fougere, the famous chanteuse, or a woman of the same name who lived in the neighborhood.

VAUDEVILLE JOTTINGS.

Carrie Clarke Ward, recently produced A Society Trainer at the Gem Theatre, Peak's Island, Me., which was specially written for her, and which had its initial production in Chicago last season. Miss Ward is satisfied that she has a positive success in this comedy sketch. The criticism of the press was that the sketch is original and replete with bright and clever comedy lines and situations. Miss Ward intends arranging for its permanent production in vaudeville.

Newell and Niblo are meeting with success with their new act. They have done away with all the novelty instruments and are playing only violins, saxophones and xylophones and are doing the entire act in one. They are also using an elaborate uniform instead of the conventional evening dress.

Charles Leonard Fletcher has in preparation a realistic impersonation of Charles Warner, the famous English actor, in his marvelous delineation of Coupeau in Drink, and will introduce it during his engagement at Keith's in October. Mr. Fletcher had the opportunity of studying Mr. Warner's work while in London last Winter.

Sydney Grant has signed a contract to play one of the leading roles in The Fortune Hunters, in which the Hawthorne Sisters will star. He will be missed from the vaudeville theatres for the entire season, that is, if The Fortune Hunters find the fortune.

The season of Sunday night concerts will be inaugurated at the Metropolis Theatre on Sept. 27. Manager Rosenberg has secured a number of headliners and will make special efforts to please his patrons in the Bronx.

Dorothy Morton has had several large offers from European variety and musical comedy managers for the coming season and may decide to remain in Europe indefinitely.

The Grand Opera Trio are at present in Milan, Italy, and will return to America to open at Hurtig and Seamon's the latter part of October. They have a season of thirty weeks booked in vaudeville.

Charles E. Welch, the humorist, will not open his season until January 4, when, with a brand new monologue, he will play the Lyceum Theatre in Syracuse, with the Eastern circuit to follow. He is now rewriting McSorley's Twins for W. B. McCallum, which with a big musical comedy entitled The Dreamer, to be placed with Shubert Brothers, will keep his time occupied until the new year. In the mean time he has written In Mississippi, a melodrama, and a new version of Zig Zag Alley for Zeb and Zarrow, besides furnishing material to Lewis and Ryan, Maud Huth, Jack Norworth, Raymond and Caverley, Foy and Clark, Rome and Ferguson, Lew Hawkins, and Carson and Willard.

Bedini and Arthur have canceled their engagement with The Jersey Lily, and will open again in vaudeville in a few days on the Proctor circuit.

Ned Wayburn's Minstrel Misses are booked on the Proctor circuit, beginning Nov. 16.

Everhardt, the famous hoop roller, is ill at his home and will not take up his vaudeville work until Sept. 28, when he opens in Cincinnati.

M. S. Bentham is now booking for the Grand Opera House and Star Theatre Sunday concerts.

Bailey and Madison have postponed their European time for at least five weeks.

The New Orpheum Music Hall on 125th Street, which was opened on Sept. 5, was formerly dedicated on Thursday evening, Sept. 18. Last week's bill included Edmund Hayes and co., Gertie Reynolds, Magee and Walsh, Radee Furman, and Rita Redmond, who headed the two large musical numbers on the bill. The headliners remain the same this week.

Hayward and Hayward opened with the Corse Payton Stock No. 2 on Sept. 21 at Gloversville, N. Y., to do specialties between acts. They will also do their new act in one, entitled Is Married Life a Failure.

Abbas Ben Omar and La Belle Morquia, in a dancing specialty, called A Scene in the Orient at Evening, were among the headliners at Watson's Theatre, Brooklyn, week of Sept. 7. They have appeared in Baltimore, Washington, at Keith's, Boston, and in other houses, and it is said that their turn has proved an original and pleasing entertainment.

Whistling Tom Brown is now on a tour of the Orpheum circuit, presenting his latest specialty.

Pearl Robinson, the midget, who has been appearing as the "Moon Queen" in A Trip to the Moon, at Luna Park, Coney Island, all season, was married on Sept. 15 to Arthur Balsam, an electrician employed at Luna Park. Their courtship was carried on in the "Moon." The bride is two feet ten inches in height, and her husband is five feet ten.

Frey and Fields are with Hyde's Blue Ribbon Girls co., and are making a hit in their sketch, The Wrong Man.

Charles Merritt and May Rajella closed a very pleasant Summer on the Boom circuit of parks, and are now resting for a few weeks before they open their regular season in the best vaudeville houses. Their time is rapidly filling for their new act, which promises to be a big success. May Rajella has an imported gown that was made for her in Paris.

On or about Jan. 11, 1904, John and Bertha Gleeson will produce what they claim will be the greatest dancing act in America. The turn will be billed John and Bertha Gleeson and co., and will include three people.

Hines and Remington scored a big hit at the Columbia, St Louis, week before last. Miss Remington has evolved several new slang expressions, which will probably become by-words before the snow flies.

Mrs. Emma Martelle, of the Martelles, the well-known bicyclists, presented her husband with a ten-pound baby boy on Thursday, Sept. 10. The interesting event occurred at noon on the date mentioned at the home of the Martelles, 572 North Sixth Street, Portland, Ore. At last accounts mother and child were doing nicely.

The Brothers De Van and their acrobatic dog, "Babe," are meeting with big success on the Keith circuit. "Babe" is always a hit with ladies and children.

Howard and Linder produced their new act, A Stolen Violin, written for them by Gustave Yorke, of Yorke and Adams, at Olympia Park, Chattanooga, Tenn., on Sept. 14. It is said to be an original sketch with a well developed plot, and is filled with funny complications and situations. The Chattanooga papers were unanimous in their praise of the act, as well as of the work of the performers.

Negotiations are pending for the erection of a new theatre by Polk and Hippee, in Des Moines, Ia., to be devoted to vaudeville. Work will be begun next Spring.

BAILEY AND MADISON.

Photo by De Witt C. Wheeler, New York.

Success comes to some performers through luck and to others through hard work. To the latter class belong Bailey and Madison, whose pictures appear above. They deserve the great success that has come to them, as they strive constantly to merit the appreciation of the audiences to which they appeal. They have climbed the theatrical ladder of fame round by round, until to-day they stand pre-eminent in their line of business. It may be of interest to note that Mr. Bailey, who is now in his thirtieth year and whose name in private life is Fred Higginson, is a son of the late Polly Higginson, the prima donna, who was well known as a member of the Kiralfy Brothers' company. Mr. Bailey's first appearance on any stage was at the London Theatre in this city twenty-two years ago as drum-major with Fred Herbet, of the Herbet Brothers, who worked on stilts. He afterward branched out, playing small parts in Around the World in Eighty Days, The Black Crook, Michael Strogoff, The Rat Catcher and other plays, until 1885, when the death of his mother caused his retirement. He reappeared in 1891, when he joined hands with Harry Madison, who is considered by competent critics to be an acrobat in a class by himself. Mr. Madison has been a member of almost every circus of any consequence in the United States and his success has always been pronounced. From the beginning of their partnership Bailey and Madison have found no difficulty in procuring engagements, their services being in constant demand. They were features with Fred Irwin's company for two seasons; one season with Reilly and Wood's company, and have played every first-class vaudeville theatre in America. They recently completed a tour of the Orpheum circuit, and this week they are among the topliners at Hurtig and Seamon's in New York. They will sail shortly for England, to open at the Alhambra, London, where our British cousins will have an opportunity to laugh at and applaud the efforts of these two really clever Americans.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adams, James R., and Co.—Luna Park, Coney Island, May 30—indefinite.
Adamini and Taylor—Shea's, Toronto, Can., 21-26.
Adelaide, La Petite—Shea's, Buffalo, 21-26.
Adler, Flo—Olympic, Chicago, 21-26.
Adonis Trio—Howard, Boston, 21-26.
Albano Troupe—Keith's, Providence, 21-26.
ALDRICH, CHARLES T.—Proctor's 23d St., N. Y., 21-26.
Allaire and Caville—Howard, Boston, 21-26.
Allen, Searl and Violet—Olympic, Chicago, 21-26, Haymarket, Chicago, 28-Oct. 3, Columbia, St. Louis, 5-10.
Amoros-Werner Troupe—Keith's, Phila., 21-26.
Arnold, Annie—Nickelodeon, Boston, 21-26.
Ashton, Margaret—Empire, Cardiff, Wales, 21-26, Empire, Swansea, 28-Oct. 3, Empire, Newport, Eng., 5-10.
Aurio, Daisy—Arch Street Museum, Phila., 21-26.
Austins, The Tossing—Lafayette, Buffalo, 21-26.
Avalos—Chase's, Washington, D. C., 21-26.
Avon Comedy Four—Keith's, Phila., 21-26, Proctor's 23d St., N. Y., 5-10.
Baby Land—Masonic Temple, Chicago, 21-26.
Bailey and Madison—H. and S., N. Y., 21-26, Alhambra, London, Oct. 12-Nov. 14.
Baker, Edwin—Keith's, Boston, 21-26.
Baker, Harry—Lyceum, San Francisco, 7-26.
Barlow and Nicolson—Keith's, Phila., 21-26.
Barlow, Lillian—Electric Park, Newark, N. J., 21-26.
Barnes, Jessie—Haymarket, Chicago, 21-26.
Barnes, Paul—Keith's, Phila., 21-26.
Barnes, Stuart—Poli's, New Haven, 21-26.
Barneys, The—Proctor's 23d St., N. Y., 21-26.
Barr and Evans—Tony Pastor's, N. Y., 21-26, Portland Theatre, Portland, Me., 28-Oct. 3, Keith's, Providence, 5-10.
Barrett and Bell—Arch St. Museum, Phila., 21-26.
Barry and Connors—Arch St. Museum, Phila., 21-26.
Barry and Wolford—Pastor's, N. Y., 21-26.
Bartlett, F. H.—Nickelodeon, Boston, 21-26.
Bayes, Nora—Proctor's 5th Ave., N. Y., 21-26.
Bean and Hamilton—Cook's, Rochester, 21-26.
Beeson, Malcolm and Beeson—Casto, Fall River, 21-26.
Beldoux Family—Palace, Boston, 21-26.
Bell, Senator Frank—Main St. Theatre, Peoria, Ill., 20-26.
Bellman and Moore—Columbia, St. Louis, 21-26.
Belmont and O'Brien—Star, Cleveland, 21-26.
Bennett and Rivere—Gayety, Brooklyn, 21-26.
Bennett and Young—Waldmann's, Newark, N. J., 21-26.
Bernard, Elsie—H. and S., N. Y., 21-26.
Bertina—Keith's, Boston, 21-26.
Bijou Circus—Fair, Willimantic, Conn., 21-26, Fair, Richfield Springs, N. Y., 28-Oct. 3, Fair, Mt. Holly, N. J., 5-10.
BINDLEY, FLORENCE—Empire, Hoboken, N. J., 20-26, H. and S., N. Y., 28-Oct. 3, Exposition Building, Pittsburgh, 5-17.
Bison City Quartette—People's, Cincinnati, 21-26.
Blake, Harry and Flora—Middlesboro, Eng., 21-26.
Blocksom and Burns—Keith's, Providence, 21-26.
Bloodgood, Katherine—Masonic Temple, Chicago, 21-26.
Bloom and Cooper—Orph., Los Angeles, 13-26, Denver Oct. 5-10.
Boone, Leona—Olympic, Chicago, 21-26.
Boyd, Archie—Colonial, Cleveland, 21-26.
Boyle, Edwin I.—Keith's, N. Y., 21-26.
Breen, Mr. and Mrs.—Keith's, N. Y., 21-26.
Brittons, The Black—Haymarket, Chicago, 21-26.

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Raymond Finlay and Lottie Burke

In "STAGELAND SATIRE"

"A Laughing and Applauding Success"—Cook Opera House, Rochester.

Raymond Finlay and Lottie Burke have a comedy act called "Stageland Satire," which contains a little bit of everything and each bit a fair excuse for laughter. Their act was heartily enjoyed and the performers were recalled several times when it was clearly evident that there was no more to their act. The fact that the headline feature of the bill immediately followed Finlay and Burke had no effect in quieting the audience in its attempts to secure a prolongation of the fun.—ROCHESTER HERALD.

NOTE—Had signed with the Empire Show. Tour being abandoned have some weeks open. For time address MIRROR OFFICE or JO PAIGE SMITH.

Finlay and Burke are an exceptionally clever pair of travesty performers, and their skit, "Stageland Satire," affords a good vehicle for the display of their talents.—ROCHESTER TIMES.

Finlay and Burke made a big hit with a song and dance.—PITTSBURGH PRESS.

Raymond Finlay and Lottie Burke do an act which they call "Stageland Satire." They have the sense of humor largely developed and are brimful of vitality. The audience could hardly get enough of them yesterday, and the applause was long and hearty.—ROCHESTER POST-EXPRESS.

Raymond Finlay and Lottie Burke present an amusing agglomeration of nonsense called "Stageland Satire." Both actors are clever and their satirical burlesques are genuinely amusing.—PITTSBURGH DISPATCH.

"Stageland Satire," presented by Raymond Finlay and Lottie Burke, is a succession of lively humorous hits.—PITTSBURGH POST.

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COURTHOPE AND FORRESTER

Will present in Vaudeville, next season,

"A FISHERMAN'S LUCK."

Written by GEO. H. EMERICK

W. C. FIELDS

TOURING THE WORLD.

Australia until November 10. South Africa, December 14, for Mr. E. Hyman.

THE PRIVATE SECRETARY OF VAUDEVILLE.

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This week, Haymarket, Chicago, Ill.

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4 RIANOS

A Sensational Comedy Sketch in Africa.

Proctor's, Newark, week of Oct. 12. 23d Street to follow.

Agent, JO PAIGE SMITH. Western Rep., EDWARD SHAYNE.

Charles Ernest

THE BLACKFACE SINGING COMEDIAN.

Orpheum Circuit, beginning Sept. [illegible]

J. K. HUTCHINSON.

Photo by Royal, East New York.

J. K. Hutchinson, whose portrait appears above, is back in his old line of work in melodrama for a few weeks, and is now playing the lead in The Game of Life. This is not permanent, however, as very soon Mr. Hutchinson will reappear in vaudeville with the Hutchinson-Bainbridge company in Raising the Wind, an act that is productive of mirth.

Brooks Brothers—Howard, Boston, 21-26.
Brothers Martine—Palace, Boston, 21-26.
Brown, Harry—Olympic, Chicago, 21-26.
BROWNE, WHISTLING TOM—Orph., Omaha, 20-26, Orph., Kansas City, 27-Oct. 3, Orph., New Orleans, 4-10.
Bruno and Russell—Shea's, Buffalo, 21-26.
Bruns and Nina—Coshocton, O., 21-26, Wellsburg, W. Va., Oct. 4-10.
Bryant and Saville—Lion Palace, N. Y., 21-26.
Buck, Billy—Haymarket, Chicago, 21-26.
Burch, Mr. and Mrs. Jack—Delmar Garden, Oklahoma City, O. T., 21-26.
BURKHART, LILLIAN—Masonic Temple, Chicago, 21-26.
Burns, Harry—Garden, Lima, O., 21-26, Moore's, Lima, 28-Oct. 3, Empire, Lorain, 5-10.
Burnett and Wyerson—Palace, Boston, 21-26.
Burt, Nellie—Palace, Boston, 21-26.
Burton and Brooks—Park, Worcester, 21-26.
Bush, Frank—Cook's, Rochester, 21-26.
Cahill, William—Circle, N. Y., 21-26.
Caldwell, Annie—Masonic Temple, Chicago, 21-26.
Capell, Mlle.—O. H., Chicago, 21-26.
Carew and Hughes—Gayety, Brooklyn, 21-26.
Carlton and Terre—Orph., San Francisco, 27-Oct. 10, Orph., Los Angeles, 12-24.
Carr and Burns—Waldmann's, Newark, N. J., 21-26, Gayety, Brooklyn, 28-Oct. 3, Grand, Phila., 5-10.
Carroll and Elkton—A. and S., Boston, 21-26.
Carter and Ross—Cream City, Milwaukee, 21-26.
Carter, Mr. and Mrs. Carl—Jacobs', Peoria, Ill., 21-26.
Carter, Robert, and Co.—Keith's, N. Y., 21-26.
Carus, Emma—Shea's, Toronto, Can., 21-26.
Caufield and Carleton—Circle, N. Y., 21-26.
Cherry and Bates—Keith's, Providence, 21-26, Portland Theatre, Portland, Me., 28-Oct. 3, Mechanic Hall, Salem, Mass., 5-10.
Circus Pony Ballet—Century, Kansas City, 21-26.
Clare, Helen—Odeon, Baltimore, 21—indefinite.
Clark and Florette—Howard, Boston, 21-26.
Clarke, Wilfred, and Co.—Shea's, Buffalo, 21-26, Shea's, Toronto, Can., 28-Oct. 3.
Clayton, Jenkins and Jasper—Queen's, Glasgow, Scotland, 21-26, Oxford, London, Nov. 23-Dec. 12.
Cliff, Genevieve—Columbia, Cincinnati, 21-26.
Clifford, Billy Single—Woolworth Roof, Lancaster, 21-26, G. O. H., Indianapolis, 28-Oct. 3, Columbia, Cincinnati, 5-10.
Conkley and McBride—Mechanic Hall, Salem, Mass., 21-26.
Cohen—A. and S., Boston, 21-26.
Cole and Clemens—Howard, Boston, 21-26.
COLE AND JOHNSON—Shea's, Buffalo, 21-26.
Cole, Ferrar, and Co.—Jacques, Waterbury, 21-26, Poli's, Hartford, 28-Oct. 3.
Colby and Way—Circle, N. Y., 21-26.
Colby Family—Empire, Cleveland, 21-26.
Coleman, Al.—Bijou, Phila., 21-26.
Columbian Trio—Orph., Utica, 21-26.
Conroy and McDonald—Shea's, Buffalo, 21-26.
Cooper and Bailey—Keith's, Phila., 21-26.
Cooper and Schall—Academy, Pittsburgh, 21-26.
Cooper, Luna—Arch St. Museum, Phila., 21-26.
Corrigan, Emmett, and Co.—Columbia, St. Louis, 21-26.
Cosmopolitan Trio—Dewey, N. Y., 21-26, Bon Ton, Jersey City N. J., 28-Oct. 3.
Couthoni, Jessie—Keith's, N. Y., 21-26.
Couture and Gillette—Mechanic Hall, Salem, Mass., 21-26, Keith's, Phila., 28-Oct. 3, Keith's, Providence, 5-10.
Coyne and Ardell—Gayety, Brooklyn, 21-26.
Cramer, Joe—Nickelodeon, Boston, 21-26.
Crane, Mr. and Mrs. Gardner—Portland Theatre, Portland, Me., 21-26, Salem, Mass., 28-Oct. 3, Detroit, 5-10.
Crawford and Manning—Hopkins', Louisville, 21-26.
CRESSY, WILL M., AND DAYNE, BLANCHE—Keith's, N. Y., 21-Oct. 3, Keith's, Phila., 5-17.
Crolius and St. Alva—Proctor's 5th Ave., N. Y., 14-19.
Cronin, Tim—Keith's, Phila., 21-26.
Crotty Trio—Keith's, N. Y., 21-26.
Curtis, May—Lyceum, Boston, 21-26.
Dahl, Katherine—Lafayette, Buffalo, 21-26.
Daly and Devere—Bijou, Phila., 21-26.
Damann Troupe, Carl—Portland Theatre, Portland, Me., 21-26.
Dauphin—A. and S., Boston, 21-26.
DAVIS AND MACAULEY—Temple, Louisville, 21-26, Hopkins', Memphis, 28-Oct. 3.
Davis and Walker—Keith's, N. Y., 21-26.
Davis, George C.—Shea's, Toronto, Can., 21-26.
Dawson and Booth—Electric Park, Newark, N. J., 21-26.
Day, George W.—Louisville 27-Oct. 3, Memphis, Tenn., 5-10.
De Acos, The—Arch St. Museum, Phila., 21-26.
De Barr and Russell—Nickelodeon, Boston, 21-26.
De Barry, Matilde—Orph., Kansas City, 21-26.
De Kolta—Orph., New Orleans, 21-26.
De Laur, Debrimont Trio—O. H., Chicago, 21-26.
Delmore and Lee—Chase's, Washington, D. C., 21-26.
Delmore and Wilson—Empire, Johannesburg, S. A., Aug. 24-Oct. 10.
Delmore Sisters—O. H., Chicago, 21-26.
De Muths, The—Mechanic Hall, Salem, Mass., 28-Oct. 3, Keith's, Providence, 5-10.
Denetta Sisters—Keith's, Phila., 21-26.
De Vans, The—Keith's, Phila., 21-26, Atlantic Gardens, N. Y., 28-Oct. 3.
Deveau Brothers—Keith's, Phila., 21-26.
Devine and Williams—Lafayette, Buffalo, 21-26.
De Vov, Emmett, and Co.—Poli's, Hartford, 21-26.
De Witt, Shorty—Poli's, Bridgeport, 21-26.
Dexters, The—Nickelodeon, Boston, 21-26.
Dickson, Charles, and Co.—Jeffers, Saginaw, 21-26, New Orleans Oct. 5-17.
Doherty's Poodles—Keith's, Phila., 21-26.
DOLAN AND LENHARR—Proctor's 23d St., N. Y., 21-26.
Donahue and Nichols—H. and B., Brooklyn, 21-26.
Donaldson, George—Howard, Boston, 21-26.
Downs, T. Nelson—Orph., Los Angeles, 21-26.
Doyle, Dancing—Temple, Detroit, 21-26.
Doyle, Edward—London, Eng.—indefinite.
Drane, Sam—Proctor's 5th Ave., N. Y., 21-26.
Drawee—Hopkins', Louisville, 27-Oct. 3, Pastor's, N. Y., 5-10.
Dresser, Louise—Avenue, Detroit, 21-26.
Drummer Quartette—Temple, Detroit, 21-26.
Duclos Hortense—A. and S., Boston, 21-26.
Duffy, Sawtelle, and Duffy—Grand, Indianapolis, 21-26.
Dumitrescu and Vannerson—G. O. H., Indianapolis, 21-26.
Dumonds, Three—Avenue, Pittsburgh, 21-26.
Duncan, A. O.—Chase's, Washington, D. C., 21-26.
Dupont, Mary, and Co.—Poli's, New Haven, 21-26.
Dyer, Billy—Moynihan's, Rochester, 14-Oct. 3.
Earl and Wilson—Mechanic Hall, Salem, Mass., 21-26.
Eight Champions—Gayety, Brooklyn, 21-26.
Eldora and Norine—Howard, Boston, 21-26.
Eldrid, Gordon—O. H., Chicago, 21-26.
Eldridge, Press—Orph., Brooklyn, 21-26, Bon Ton, Jersey City, 28-Oct. 3, Keith's, Boston, 5-10.
Ellsworth and Burt—Colonial, Cleveland, 21-26.
Ely and Harvey—Haymarket, Chicago, 21-26.
Emmett and Kane—Pueblo, Colo., 21-26.
Emmy, Mme.—Orph., Kansas City, 21-26.
Empire Comedy Four—Century, Kansas City, 21-26.
Empire City Quartette—Star, Toronto, Can., 21-26, Empire, Rochester, 28-Oct. 3, Gaiety, Albany, 4-6, Royal, Troy, 7-9.
Ernie and Honegar—Electric, Vancouver, B. C., 21-26.
Esmeralda—Avenue, Pittsburg, 21-26.
Esmonde, Mr. and Mrs. Edward—G. O. H., Indianapolis, 21-26.
Everhart—Avenue, Pittsburg, 21-26.
Fagan and Byron—Avenue, Detroit, 21-26.
Falk, Charles—People's, Cincinnati, 21-26.
Fantas, Two—A. and S., Boston, 21-26.
Favor and Sinclair—Casto's, Fall River, 21-26, Casto's, Lawrence, 28-Oct. 3, Casto's, Lowell, 5-10.
Fay, Elsie—Empire, Cleveland, 21-26.
Feldman and Richards—Tivoli, Mankato, Minn., 14-26, Empire, Denver, Oct. 4-17.
Felix and Barry—Park, Worcester, 21-26.
Fernandez-May Trio—Poli's, Hartford, 21-26.
Fernando, Val—O. H., Chicago, 21-26.
Fields, Fanny—Shoreditch and Collins, London, 21-Oct. 3, Tivoli and Oxford, London, 5-Nov. 29.
FIELDS, W. C.—Tivoli, Sydney, Australia, Aug. 24-Nov. 15.
Fisher and Carroll—Avenue, Detroit, 21-26.
FISHER, MR. AND MRS. PERKINS—O. H., Chicago, 21-26, Temple, Detroit, 28-Oct. 3, Empire, Cleveland, 5-10.
Fisher and Clark—Grand, Indianapolis, 21-26.
FLETCHER, CHAS. LEONARD—Proctor's, Newark, N. J., 21-26, Keith's, N. Y., Oct. 5-10, Keith's, Phila., 12-17.
Flood Brothers—Avenue, Pittsburg, 21-26.
Foley Brothers—Cook's, Rochester, 28-Oct. 3.
Ford and Cantwell—Poli's, Hartford, 21-26.
Ford Sisters—Proctor's 23d St., N. Y., 21-26.
Foster and Foster—Haymarket, Chicago, 21-26.
Fowler and West—Howard, Boston, 21-26.
Fowler, Bertie—Park, Worcester, 21-26.
Fox and Foxie—Grand, Indianapolis, 21-26.
Fox, Imro, and Co.—Circle, N. Y., 21-26, Orph., Brooklyn, 28-Oct. 3, Bon Ton, Jersey City, 5-10.
Francelli and Lewis—Haymarket, Chicago, 21-26, Columbia, St. Louis, 28-Oct. 3, O. H., Chicago, 5-10.
Francis, Emma—Cook's, Rochester, 21-26.
Franklin and Tasker—A. and S., Boston, 21-26.
Franklin, Irene—Haymarket, Chicago, 21-26, O. H., Chicago, 28-Oct. 3, Columbia, St. Louis, 5-10.
Frazier and Patterson—Star, Cleveland, 21-26.
French Brothers—Woolworth Roof, Lancaster, 21-26.
Gallando—Columbia, St. Louis, 21-26.
Galetti's Dogs—Temple, Detroit, 21-26.
Gangrilla—Proctor's 23d St., N. Y., 21-26.
Gardner and Maddern—Empire, Cleveland, 21-26, Duquesne, Pittsburgh, 28-Oct. 3, Orph., Brooklyn, 5-10.
Gardner and Renner—Electric Park, Newark, N. J., 21-26.
Gardner, Jack—Howard, Boston, 21-26.
Garrison, Jules and Ella—Mechanics' Hall, Salem, Mass., 21-26, Howard, Boston, 28-Oct. 3, Shea's, Buffalo, 5-10.
Garrity Sisters—Pastor's, N. Y., 21-26.
Gassman, Josephine—Colonial, Cleveland, 21-26.
Gavin, Edward—Arch St. Museum, Phila., 21-26.
Genaro and Bailey—Keith's, Phila., 21-26.
Gerard, Francis—Keith's, Providence, 21-26.
German, Rose—Arch St. Museum, Phila., 21-26.
Gignere, Eddie—Nickelodeon, Boston, 21-26.
Gillette's Dogs—H. and S., N. Y., 21-26.
Gillihan and Murray—Poli's, New Haven, 21-26.
Girard and Gardner—Avenue, Pittsburgh, 21-26.
Girl with the Auburn Hair—Masonic Temple, Chicago, 28-Oct. 3.
Glenroy, James Richmond—Orph., San Francisco, 13-27, Orph., Los Angeles, 28-Oct. 11.
Godfrey, Hal, and Co.—Haymarket, Chicago, 21-26, Columbia, St. Louis, 28-Oct. 3, O. H., Chicago, 5-10.
Geleman's Dogs and Cats—Shea's, Can., 21-26.
Gordon, Don—Avenue, Pittsburgh, 21-26.
Gottlobbs, The—Olympic, Chicago, 21-26.
Grahams, The—Star, Cleveland, 21-26.
Grant and Grant—Orph., Brooklyn, 21-26.
Grant, Sydney—Proctor's 23d St., N. Y., 21-26.
Gray, Ed—Keith's, Providence, 21-26.
Green and Werner—Poli's, Bridgeport, 21-26.
Guise, Dick and Effie—Olympic, Chicago, 21-26.
Haines and Vidocq—Orph., Kansas City, 21-26.
Hall, Josephine—Proctor's, Newark, N. J., 21-27.
Hall, Pauline—Ingersoll Park, Des Moines, 21-26.
Hampton, Mary—Avenue, Pittsburgh, 21-26.
Harrigan—Keith's, Boston, 21-26.
Harrington, Dan J.—Howard, Boston, 21-26.
Harrington, Giles W.—Fort Sheridan Park, Highwood, Ill., 21-27.
Harris and Walters—Watson's, Brooklyn, 21-26.
Harrison Brothers—Haymarket, Chicago, 21-26.
Harrison, Kittie—Electric Park, Newark, N. J., 21-26.
Hart, Kitty—Summit, Toledo, O., 21-26.
Haskell, Loney—Bijou, Phila., 21-26.
Hastings, Harry—Academy, Pittsburgh, 21-26.
Hathaway and Walton—O. H., Chicago, 21-26.
Hawley and Vass—Odeon, Baltimore, 21-26.
Hayes and Suits—Pastor's, N. Y., 21-26.
Healey, John—Portland Theatre, Portland, Me., 21-26.
Hecklow and Wheeler—Empire, Lorain, O., 28-Oct. 3.
Heclow, Charles—Empire, Lorain, O., 28-Oct. 3.
Hedrix and Prescott—Palace, Boston, 21-26.
Heely and Meely—Orph., Omaha, 21-26.
Helena, Edith—Proctor's 23d St., N. Y., 21-26, Empire, Cleveland, 28-Oct. 3.
Helstons, The—Colonial, Cleveland, 21-26.
Henderson and Ross—Jeffers, Saginaw, 28-Oct. 3.
Herbert—A. and S., Boston, 21-26.
HERRMANN, ADELAIDE—Portland Theatre, Portland, Me., 21-26, Salem, Mass., 28-Oct. 3, Worcester 5-10.
Hickmans, Two—O. H., Chicago, 21-26.
Higgins Brothers—Casino, Lawrence, 21-26.
Hill and Whittaker—Waldmann's, Newark, N. J., 21-26, Gayety, Brooklyn, 28-Oct. 3, Grand, Phila., 5-10.
Hilliard, Robert—H. and B., Brooklyn, 21-26.
Hines and Remington—G. O. H., Indianapolis, 21-26, Columbia, Cincinnati, 28-Oct. 3, H. and S., N. Y., 12-17.
Hodges and Launchmere—Orph., Kansas City, 21-26.
Hoey and Lee—Poli's, Hartford, 21-26, Orph., Utica, 28-Oct. 3, Avenue, Detroit, 5-10.
Hogan, Ernest—Circle, N. Y., Oct. 5-10.
Holden and Florence—Jacques', Waterbury, 21-26, Poli's, Hartford, 28-Oct. 3.
Holdin's Minnikins—Keith's, Phila., 21-26.
Holdsworths, The—Proctor's 5th Ave., N. Y., 21-26.
Holloways, The—Waldmann's, Newark, N. J., 21-26.
Holt, Alf—Hopkins', Louisville, 20-26, Jeffers, Saginaw, 28-Oct. 3.
Hoovers, The—Bijou, Phila., 21-26.
HOUDINI, HARRY—Circus Carrie, Groningen, Holland, 1-30.
Howard and Bland—H. and S., N. Y., 21-26.
Howard Brothers—G. O. H., Indianapolis, Oct. 19-24.
Howe and Scott—Palace, Boston, 21-26.
Hoyt, George B.—Academy, Pittsburgh, 21-26.
Hudson, Mabel—Casto's, Fall River, 21-26.
Humes and Lewis—Watson's, Brooklyn, 21-26.
Hyde's Comedians—Waldmann's, Newark, N. J., 21-26.
Jack, Theo, Trio—Orph., Brooklyn, 21-26.
Jenies, Little Elsie—Pittsburgh, 14-26.
Jeannette, Rose—Academy, Pittsburgh, 21-26.
Jennings and Jewell—Crystal, St. Joseph, Mo., 21-26.
Jennings and Renfrew—A. and S., Boston, 21-26.
Jocelyn, Lucile—Keith's, N. Y., 21-26.
Johnson and Wells—Lyceum, Syracuse, 21-26.
Johnson, Davenport and Lorella—Pastor's, N. Y., 21-26.
Johnstone, Lorimer, and Co.—London, Eng.—indefinite.
Johnsons, Juggling—Masonic Temple, Chicago, 21-26.
Johnston and Travers—Shea's, Toronto, Can., 21-26.
Jones, Irving—Columbia, St. Louis, 21-26.
Kearney and Duryea—H. and S., N. Y., 21-26.
Keenan, Frank, and Co.—Chase's, Washington, D. C., 21-26.
Keene, Mattie, and Co.—Lyceum, Syracuse, 21-26.
Kelcey, Three Sisters—Avenue, Pittsburgh, 21-26.
Kelly and Violette—Grand, Indianapolis, 21-26.
Kelter, Mon—Keith's, Providence, 21-26.
Kenna, Charles—Olympic, Chicago, 21-26, Haymarket, Chicago, 28-Oct. 3, Columbia, St. Louis, 5-10.
Kennedy and Evans—Century, Kansas City, 21-26.
Kennedy and Rooney—Columbia, Cincinnati, 21-26.
Keno, Welch and Montrose—Empire, Cleveland, 21-26.
Kenton, Dorothy—Poli's, Bridgeport, 21-26.
Keough and Ballard—Orph., New Orleans, 21-Oct. 3, Orph., Kansas City, 5-17.
Kernell, John—H. and B., Brooklyn, 21-26.
Killiane, Cora—Keith's, Providence, 21-26.
King, Vera—Colonial, Cleveland, 21-26.
Klein, Ott Brothers and Nickerson—Orph., Brooklyn, 21-26, Circle, N. Y., 28-Oct. 3, Pastor's, N. Y., 5-10.
Kleists, Musical—Waldmann's, Newark, N. J., 21-26.
Kokin, Prince—Shea's, Toronto, Can., 21-26.
La Rue, Grace—Keith's Bijou, Phila., 21-26.
La Tour, Irene—Palais d'Ete, Brussels, Belgium, 16-30, Apollo Theatre, Dusseldorf, Ger., Oct. 1-5.
La Mar and Rehan—Casto's, Fall River, 21-26.
Lemonts, Two—Shea's, Buffalo, 21-26.
Lane, Chris—Columbia, St. Louis, 21-26.
La Toska, Mlle.—Century, Kansas City, 21-26.
Lauder and Stanley—Springfield, Mass., 21-26.
Lawrence and Edwards—Gayety, Brooklyn, 21-26.
Lawson and Nanon—Shea's, Buffalo, 21-26.
Lees, The—Empire, Pueblo, Col., 21-26.
Leightons, The—Avenue, Pittsburgh, 21-26.
Leon and Adelina—Park, Worcester, 21-26.
Leonard and Leonard—Electric Theatre, Newark, N. J., 21-26.
Leonard, John—Shea's, Buffalo, 21-26.
Leslie, Bert—People's, Cincinnati, 21-26.
Leslie Brothers—Bijou, Phila., 21-26.
Lewis, Alice—Proctor's 23d St., N. Y., 21-26.
Lewis and Ryan—Proctor's, Newark, N. J., 21-26.
Lewis, Andy—Lafayette, Buffalo, 21-26.
Link, Billy—Chase's, Washington, D. C., 21-26.
Litchfield, Mr. and Mrs. Neil—Howard, Boston, 21-26, Park Theatre, Worcester, 28-Oct 3, Nelson, Springfield, 5-10.
Littlefield, C. W.—Temple, Detroit, 21-26.
Litz's Spaniels—Portland Theatre, Portland, Me., 21-26.
Livingstons, Three—Park, Worcester, 21-26.
Lloyd and Lillian—Grand, Indianapolis, 21-26.
Lloyd and Waltone—Pastor's, N. Y., 21-26.
Lloyd, Herbert—G. O. H., Indianapolis, 21-26.
Levitts, The—O. H., Chicago, 21-26.
Lutz Brothers—Proctor's, Newark, N. J., 21-26.
Lynch and Jewell—Avenue, Pittsburgh, 21-26.
Lytton and Gerard—O. H., Chicago, 21-26.
McCabe, Sabine and Vera—H. and B., Brooklyn, 21-26.
McCoy and Knight—Chatham, N. Y., 21-26.
McGrath Brothers—O. H., Chicago, 21-26.
McIntyre and Heath, Cook's, Rochester, 21-26, Chase's, Washington D. C., 28-Oct. 3.
McKinley, Mabel—Orph., Brooklyn, 21-26.
McLeod, Andrew—Pastor's, N. Y., 21-26.
McMahon's Watermelon Girls—Masonic Temple, Chicago, 28-Oct. 3, Rochester 19-26.
Mac and Mac—Canton, O., 21-26.
Macart's Dogs and Monkeys—Masonic Temple, Chicago, 21-26.
Mack, Charles and Helen—A. and S., Boston, 21-26.
Madcaps, Three—Pastor's, N. Y., 21-26.
Magee and Walsh—Pastor's, N. Y., 21-26.
Mahr, Agnes—Avenue, Detroit, 21-26.
Mann, Mr. and Mrs. Danny—Haymarket, Chicago, 21-26.
Manning—Haymarket, Chicago, 21-26.
Marcel, Jean—Shea's, Buffalo, 21-26.
Marco Twins—Colonial, Cleveland, 21-26.
Marian's Dogs—Orph., Brooklyn, 21-26.
Marion and Dean—Columbia, St. Louis, 21-26.
Marinellas, The—Main St. Theatre, Peoria, Ill., 28-Oct. 3, Street Fair, Pekin, Ill., 5-10.
Mario and Aldo—Orph., San Francisco, 21-26.
Mario, Dunham Trio—Academy, Pittsburg, 21-26.
Marenos, Three—Poli's, Hartford, 21-26.
Marlow and Plunkett—A. and S., Boston, 21-26.
Marsden, Adelaide—Lyceum, Boston, 21-26.
Marshall—Poli's, New Haven, 21-26.
Martin and Slack—Orph., Los Angeles, 14-26, Orph., Denver, Oct. 5-10.
Matthews and Harris—Poli's, Bridgeport, 21-26.
Marty, Joseph—Pastor's, N. Y., 21-26.
Mascotte, Violet—Howard, Boston, Aug. 17—indefinite.
Masse, Edward, and Annie—H. and B., Brooklyn, 21-26.
Matthews and Ashley—Poli's, Bridgeport, 21-26.
Mauley and Duncan—Arch St. Museum, Phila., 21-26.
Maxsmith Duo—Empire, Cleveland, 21-26.
Mazuz and Mazette—Olympic, Chicago, 21-26.
Meechan's Dog Circus—Columbia, Cincinnati, 21-26.
Merrills, The—H. and B., Brooklyn, 21-26.
Midgely and Carlisle—Keith's, Boston, 21-26.
Mildare, Charles—Keith's, N. Y., 21-26.
Miller, Prof.—Nickelodeon, Boston, 21-26.
Millership Sisters—Portland Theatre, Portland, Me., 21-26.
Mills and Beecher—Lyceum, Boston, 21-26.
Miles and Nitram—Watson's, Brooklyn, 21-26.
Mitchell and Love—Columbia, Cincinnati, 21-26.
Monroe, Mack and Lawrence—Keith's, Providence, 21-26.
Montrose Troupe—Temple, Detroit, 21-26.
Moore and Littlefield—Keith's, Phila., 21-26, Orph., Washington 28—indefinite.
Morris, Joe—Star, Cleveland, 21-26.
Morton, Phil—A. and S., Boston, 21-26.
Mortons, Four—Waldmann's, Newark, N. J., 21-26.
Moseley, W. B.—Arch St. Museum, Phila., 21-26.
MOTORGIRL—Wintergarten, Berlin, Ger., Aug. 15-Sept. 30.
Mudge, Eva—Grand, Memphis, Tenn., 21-26, Columbia, Cincinnati, 28-Oct. 3, Grand, Indianapolis, 5-10.
Muldoon and Roberts—Arch St. Museum, Phila., 21-26.
Mullen and Carelli—Orph., Scranton, 21-26.
MURPHY, J. A., AND WILLARD, ELOISE—Temple, Detroit, 21-26, Haymarket, Chicago, 28-Oct. 3, Columbia, St. Louis, 5-10.
Murphy and Andrews—Bijou, Phila., 21-26.
Murphy and Nichols—Olympic, Chicago, 21-26.
Nawn, Tom, and Co.—Proctor's, Newark, N. J., 21-26.
Naynon, Rosa—Cook's, Rochester, 21-26.
Needham and Wood—Proctor's 23d St., N. Y., 21-26.
Nelson and Milledge—O. H., Chicago, 21-26.
Newell and Niblo—Jeffers, Saginaw, 28-Oct. 3, Avenue, Detroit, 5-10.
Neville, Dorothy—Mechanic Hall, Salem, Mass., 21-26.
Newton, Lillian—A. and S., Boston, 21-26.
Nice Twins—Keith's, Bijou, Phila., 21-26.
Nichols Sisters—Ingersoll Park, Des Moines, 21-26.
Nightons, Four—H. and S., N. Y., 21-26.
Nivana—Keith's, Phila., 21-26.
Nobles, Milton and Dolly—Columbia, Cincinnati, 21-26, Empire, Cleveland, 28-Oct. 3.
Norman, Mary—Chase's, Washington, D. C., 21-26, H. and B., Brooklyn, Oct. 12-17.
Norton, Talkative Miss—Avenue, Pittsburg, 21-26.
Norworth, Jack—Avenue, Detroit, 21-26.
NOSSES, THE FIVE—Temple, Detroit, 21-26.
O'Brien and West—Casto's, Fall River, 21-26.
O'Brien, Frank—Orph., Kansas City, 21-26.
O'Dell and Gray—Waldmann's, Newark, N. J., 21-26.
Olson Brothers—Lyceum, San Francisco, 21-26.
Orner, Inga—Academy, Pittsburgh, 21-26.
Orville and Frank—Woonsocket, R. I., 21-26, Woolworth, Lancaster, 28-Oct. 3, Orph., Utica, 5-10.
Palmer, Lew—Olympia Park, Chattanooga, 21-26.
Pan-American Four—Lyceum, Boston, 21-26.
Pantzer Trio—Orph., New Orleans, 21-26.
Parker and Alvora—Proctor's 23d St., N. Y., 21-26.
Pelot—Odeon, Baltimore, 21-26.
Pennguard, Bessie—Avenue, Pittsburgh, 21-26.
Peters, Phil and Nettie—Columbia, St. Louis, 21-26.
Peyser, Annie—People's, Cincinnati, 21-26.
Piccolo's Midgets—Waldmann's, Newark, N. J., 21-26.
Porter Sisters—A. and S., Boston, 21-26.
Prelle's Dogs—Shea's, Buffalo, 21-26.
Price and Steele—Poli's, New Haven, 21-26.
Primrose, George—Shea's, Toronto, Can., 21-26, Cook's, Rochester, 28-Oct. 3.
Princess Branden—A. and S., Boston, 21-26.
Princess Chinquilla and Co.—Pastor's, N. Y., 21-26.
Purcell and Brooks—Keith's, Phila., 21-26.
Quigley Brothers—Avenue, Pittsburgh, 21-26.
Rackett and Hazard—Grand, Stockton-on-Tees, Eng., 21-26.
Radford and Winchester—Circus Varietie, Rotterdam, Holland, 16-30, Scala, Antwerp, Belgium, Oct. 1-31.
Rae and Benedetto—Keith's, Boston, 21-26.
Rae and Brosche—H. and B., Brooklyn, 21-26.
Raleigh and Beard—Pickett Springs Casino, Montgomery, Ala., 21-26.
Ramza and Arno—Temple, Louisville, 21-26.
Rappo Sisters—Columbia, St. Louis, 21-26.
Rauchle, Charles—Watson's, Brooklyn, 21-26.
Rauschle—H. and S., N. Y., 21-26.
Ray, John and Emma—People's, Phila., 21-26.
Read and Hamilton—Cook's, Rochester, 21-26.
Reeves, Al.—Lafayette, Buffalo, 21-26.
Renzetta and La Rue—Lyceum, Boston, 21-26.
Reynolds and Watson—Academy, Pittsburgh, 21-26.
Riccabona's Horses—Circle, N. Y., 21-26.
Rice and Cady—Masonic Temple, Chicago, 21-26.
Rice and Elmer—Keith's, Phila., 21-26.
Rice and Walters—O. H., Chicago, 21-26.
Richards, Three—Keith's, Boston, 21-26.
Richmond, Marie, and Co.—People's, Cincinnati, 21-26.
Ricton—Nickelodeon, Boston, 21-26.
Roattina and Stevens—Temple, Detroit, 21-26.
Robbins and Trennamen—Mechanics' Hall, Salem, Mass., 21-26.
Roberts, Hays and Roberts—Columbia, Cincinnati, 21-26.
Robinson, Kittie—Arch St. Museum, Phila., 21-26.
Rooney, Pat—Cook's, Rochester, 21-26.
Rose, Julian—Orph., New Orleans, 21-26.
Ross and Fenton—Haymarket, Chicago, 21-26.
Rostow, A. P.—Columbia, St. Louis, 21-26.
Rosselles, The—Bijou, Phila., 21-26.
Rossley and Rostelle—Novelty, Oakland, Cal., 21-26.
Rossow, Charles—Park, Worcester, 21-26.
Royce Brothers—Nickelodeon, Boston, 21-26.
Russell and Buckley—Proctor's 23d St., N. Y., 21-26.
Russell and Locke—Orph., New Orleans, 21-26.
Russell and O'Neil—Century, Kansas City, 21-26.
Russell Brothers—Park, Worcester, 21-26.
Russell, Leah—Columbia, Cincinnati, 21-26.
Rudd, Blanche—A. and S., Boston, 21-26.
RYAN, THOMAS J., AND RICHFIELD, MARY—Woolworth Roof, Lancaster, 21-26.
Sabine and Mullaney—Arch St., Museum, Phila., 21-26.
Saharet—Victoria, Dresden, Ger., 21-26.
Sanderson, Carl—Orph., New Orleans, 21-26.
Sandor, Paul—Cook's, Rochester, Oct. 5-10.
Satsuma—Orph., Brooklyn, 21-26.
Saunders, Julius—A. and S., Boston, 21-26.
Savannah, Quadroons—Nickelodeon, Boston, 21-26.
Schaefer, Stillwell and Schaefer—Casto's, Fall River, 21-26.
Schmidt, Witmar—Keith's, Boston, 21-26.
Scott and Wilson—Academy, Pittsburgh, 21-26.
Searles and Cross—Portland, Ore., 21-26.
Seeker, Wilkes and Seeker—Poli's, Bridgeport, 21-26.
Seymour and Dupre—Watson's, Brooklyn, 21-26.
Shaw, Alice, and Daughters—Poli's, New Haven, 21-26, Poli's, Bridgeport, 28-Oct. 3, Poli's, Hartford, 5-10.
Shaw, Allen—Pastor's, N. Y., 21-26.
Sheehan, Eddie J.—Moynihans, Rochester, 14-Oct. 3.
Sheldon, Viola—Academy, Pittsburgh, 21-26.
Sherman and De Forest—Circle, N. Y., 21-26.
Sidonie, Countess—Arch St. Museum, Phila., 21-26.
Simmons and White—Keith's, Providence, 21-26.
Simon, Gardner, and Co.—Orph., Brooklyn, 21-26.
Simpsons, The—People's, Cincinnati, 21-26.
Sisters Simpson—Haymarket, Chicago, 21-26.
Sloane and Wallace—Shea's, Toronto, Can., 21-26.
Smirl and Kessner—Poli's, Hartford, 21-26, Temple, Detroit, 28-Oct 3, Cook's, Rochester, 5-10.
Smith and Doreto—Liebrich's, Breslau, Ger., 14-30.
Smith and Fuller—Columbia, St. Louis, 21-26.
Snakerinos, Two—A. and S., Boston, 21-26.
SNYDER, GEO. B., AND BUCKLEY, HARRY—Proctor's, Newark, N. J., 21-26, Music Hall, Harlem, 28-Oct 3, Keith's, N. Y., 5-10.
Spreck Brothers—Lyceum, Boston, 21-26.
Staats, Phil—Electric Park, Newark, N. J., 21-26.
Stanhope, Bertha—Keith's, Boston, 21-26.
Stebbins, Si—Keith's, Providence, 21-26.
Stephens, Hal—Chase's, Washington, D. C., 21-26.
Stinson and Merton—Avenue, Detroit, 21-26.
St. John and Le Fevre—Proctor's 5th Ave., N. Y., 21-26.
St. Onge Brothers—Haymarket, Chicago, 21-26.
Strakosch, Harriet Avery—Columbia, Cincinnati, 21-26.
Stuart, Leroy—Chase's, Washington, D. C., 21-26.
Sullivan, and Pasquelina—Park, Worcester, 21-26.
Sullivan, John L.—Howard, Boston, 21-26.
Sullivan, Mark—Keith's, Boston, 21-26.
Sully Family—Poli's, Hartford, 21-26.
Swan and Bambard—Proctor's, Newark, N. J., 21-26.
Sweet, Charlie—Empire, Cleveland, 21-26.
Swickard, Mr. and Mrs. Johannesburg, S. A., July 27-Sept. 19.
Taft, Bert and Cal—H. and B., Brooklyn, 21-26.
Talbot and Rogers—Empire, Cleveland, 21-26.
Tannen, Julius—Grand, Indianapolis, 21-26.
Tanner and Gilbert—Keith's, Boston, 21-26.
Tascott—Palace, Boston, 21-26.
Terry and Lambert—Dundee 21-26, Huddersfield 28-Oct. 3, Northampton, Eng., 5-10.
Thomson, Harry—Haymarket, Chicago, 21-26, Columbia, St. Louis, 28-Oct. 3, O. H., Chicago, 5-10.
Thornton, James—Park, Worcester, 21-26.
Thurber, Leona—Circle, N. Y., 21-26.
Thurston, Howard—Avenue, Pittsburgh, 21-26, Temple, Detroit, 28-Oct. 3.
Tierney, John T.—Empire, Portland, Ore., 21-Oct. 4.
Tobins, The—Keith's, Boston, 21-26.
Tompkins, William—Casto, Lawrence, 21-26, Casto, Lowell, 28-Oct. 3.
Touhey, Pat—Electric Park, Newark, N. J., 21-26.
Trask and Gladden—Proctor's 5th Ave., N. Y., 21-26.
Travers, Roland—Fort Sheridan Park, Highwood, Ill., 21-26.
Troubadour Four—Monumental, Baltimore, 21-26, Lyceum, Washington, D. C., 28-Oct. 3, Academy, Pittsburgh, 5-10.
Turner, Blow and Co.—Poli's, Bridgeport, 21-26.
Turner's Pickaninnies—Empire, Johannesburg, S. A., 21-Oct. 26.
Tyrene, Mlle.—Century, Kansas City, 20-26.
Urquhart, Isabelle—Keith's, Providence, 21-26.
Valley Trio—Masonic Temple, Chicago, 21-26.
Valmore and Horton—Empire, Cleveland, 21-26.
Valveno Brothers—Casto's, Fall River, 21-26.
Vance, Clarice—Cook's, Rochester, 21-26.
Van Brothers—Poli's, Hartford, 21-26.
Van Der Koor—Lafayette, Buffalo, 21-26.
Venita—Lyceum, Boston, 21-26.
Veola, Belle—Keith's, N. Y., 21-26.
Von Kaufman, Ella—Mascot, Galveston, Tex., 14-26.
Waddell, Fred—O. H., Chicago, 21-26.
Waldorf and Mendez—Pastor's, N. Y., 21-26.
Waldron, Max—Orph., Brooklyn, 21-26.
Wallno and Marinetti—Keith's, Phila., 21-26.
Washburn and Flynn—Century, Kansas City, 21-26.
Waterbury and Tenny—Orph., Kansas City, 21-26.
Watson, Hutchings and Edwards—Poli's, New Haven, 21-26.
Wayburn's Minstrel Misses, Ned—Keith's, Boston, 21-26, Keith's, N. Y., Oct. 5-26.
Webb, Margaret—Jeffers, Saginaw, 21-26.
Welch, Mme.—A. and S., Boston, 21-26.
Werden and Gladdish—Proctor's, Newark, N. J., 21-26.
West, John A.—Palace, Boston, 21-26.
West, Ford and Dot—Pastor's, N. Y., 21-26.
Weston, Willie—Gayety, Brooklyn, 21-26.
Wetherley Brothers—Olympic, Chicago, 21-26.
White and Simmons—Keith's, Providence, 21-26.
White and Stuart—Orph., New Orleans, 21-26.
Whitelaw, Arthur—Colonial, Cleveland, 21-26.
Whiteby and Bell—Howard, Boston, 21-26.
Whitman, Frank—Avenue, Pittsburgh, 21-26.
Whitney Brothers—Avenue, Detroit, 21-26, Colonial, Cleveland, 28-Oct. 3, Shea's, Buffalo, 5-10.
WILDER, MARSHALL P.—Avenue, Detroit, Oct. 26-31.
Wilhelm, Martha—A. and S., Boston, 21-26.
Wilkes, Mattie—Circle, N. Y., Oct. 5-10.
Willis Family—Keith's, N. Y., 21-26.
Wilmer, Sidney—Orph., Kansas City, 21-26.
Wilson and Bloom—Empire, Ashtabula, O., 21-26.
Wilson and Davis—Proctor's 5th Ave., N. Y., 21-26.
Wilson, George—Keith's, Providence, 21-26.
Wilson, Tony, and Heloise—Keith's, N. Y., 21-26.
Wilsons, The—H. and S., N. Y., 21-26.
Wilton Brothers—Avenue, Detroit, 21-26.
Wincherman—Watson's, Brooklyn, 21-26.
Winfield, Reata—Circle, N. Y., 21-26.
Wink and Mack—Star, Cleveland, 21-26.
Winslow, Max—Howard, Boston, 21-26.
Winters, Banks and Winona—Portland Theatre, Portland, Me., 21-26.
Wordette, Estelle, and Co.—Bijou, Phila., 21-26, Empire, Hoboken, 28-Oct. 3.
Wood and Berry—A. and S., Boston, 21-26.
World's Comedy Four—Star, Cleveland, 21-26.
Wynne-Winslow—Orph., New Orleans, 21-26.
Yankee Comedy Four—Waldmann's, Newark, N. J., 21-26.
Yorke and Adams—Orph., Brooklyn, 21-26.
Young, Ollie, and Brother—Empire, Cleveland, 28-Oct. 3, Chase's, Washington, D. C., 5-10.
ZAZELLE AND VERNON—Chester, Pa., 22, Columbia 23, Reading 24, Pottstown 25, Allentown 26, Fishkill, N. Y., 28, Poughkeepsie 29, Kingston 30, Cohoes Oct. 1, Gloversville 2, Johnstown 3.
Zel—Olympic, Chicago, 21-26.
Zelvardo—Columbia, St. Louis, 21-26.
Zink, Adolph—Olympic, Chicago, 21-26.
Ziske and King—Cook's, Rochester, 21-26.
Zobedie, Fred—Circle, N. Y., 21-26.
Zolors, Three—Olympic, Chicago, 21-26.

A NEW BOY STAR.

It is not uncommon for an American actor to go to England to make a reputation, returning as a star to his own country. Sidney Carlyle, a bright American boy, who is to star in A Boy of the Streets, by Charles T. Vincent, was born in New York, and gave early evidence of high dramatic talent. In 1898 Frank Curzon, the well-known British manager, offered him a London engagement in The Iron Duke at the Comedy Theatre. Having the ambition of all American boys, Sidney Carlyle accepted the offer and sailed to Great Britain. His success was phenomenal, and soon he was besieged with proposals from other London managers. He fulfilled his contract with Mr. Curzon and then made a round of "The Halls" in a sketch called Rags and Tags. His character in this sketch was very different from that in The Iron Duke, proving his versatility. After negotiations lasting six months Master Carlyle was induced to sign to play the leading part in the American tour of A Boy of the Streets. The cancellation of his vaudeville dates in London and the Provinces was effected and young Carlyle is again in the land of his birth.

A SCARLET SIN.

Jay Hunt's new and original melodrama, A Scarlet Sin, will be first produced week of Oct. 5 at the Bowdoin Square Theatre, Boston, and is now booking in the popular price theatres. It will be sent on tour with a company of experienced players, a carload of scenery and every requisite to constitute an unusually lavish presentation. A large variety of the best pictorial printing will form a portion of the outfit. The J. Ottmann Lithographing Company have secured the contract to furnish all the printing required. The costumes will be made by Havden and Company, of Boston, and the scenery built by B. M. Snow and Harry Walker, and painted by E. A. Hammond and George Cole, of the Bowdoin Square Theatre.

MATTERS OF FACT.

Agnes Herndon has resigned from A Life's Mistake, as she felt that the part in which she was to be featured was not sufficiently strong for her. Albert Andruss has also left the company.

Following is a correct roster of the Harry Beresford company in The Professor's Love Story: Harry Beresford, John R. Cumpson, J. W. Hartman, Frank Webb, A. Burt Wessner, Harry Mack, F. M. Creighton, Julia Batchelder, Nellie Lindroth, Mollie Revel, Edith Ward, Kate Bruce, Edward Reynolds, carpenter; Harry Frank, property man; Philip Robson, business-manager; J. C. Gregg, advance agent; J. J. Coleman, manager. The tour will begin Sept. 29 at Elizabeth, N. J.

Desirable open time is still to be had at the Cairo (Ill.) Opera House, where D. L. Williamson is the manager.

John Landers Stevens filed a petition in bankruptcy in the United States District Court at San Francisco on Sept. 8. His liabilities are said to amount to $2,211.45 and his assets are said to be about $150.

The Ross Dramatic company, management of Ben M. Jerkins, will produce this season on the road a three-act play, entitled A Widow's Wish.

Joseph Hart and Carrie De Mar, in Foxy Grandpa, last week at the Princess Theatre, Toronto, played to $8,100.

Sie Hassan Ben Ali's five Whirlwinds of the Desert close their engagement at Luna Park, Coney Island Sept. 27, and can be addressed as announced in their advertisement.

Vaudeville novelties, consisting of a sketch for three people, a four-act legitimate comedy for male star, and a four-act melodramatic star for juvenile girl star, are advertised in this week's issue by a recognized playwright.

Orchestrations for the piano and music for novelty and dancing acts are furnished by Edwin Diecy, of this city.

Raymond Finlay and Lottie Burke, in Stageland Satire, scored a success at Rochester, and also at Pittsburgh. Owing to the cancellation of the Empire Show dates, these clever vaudeville artists have some desirable open time.

A well-known actress can be engaged as announced under "Opportunity."

"Thirty Weeks in a Linen Duster" is the title of Punch Wheeler's latest publication, price $1, as announced by the Keller Printing Company, of Evansville, Ind.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

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—IN—

"WHEN A CAT'S AWAY."

At HURTIG & SEAMON'S MUSIC HALL, last week. Return engagement in November. "THAT'S THE ANSWER."

AGENTS:—JO PAIGE SMITH, WM. MORRIS, JULES RULY and BARNEY MYERS.

THE INCOMPARABLE VENTRILOQUIST, **ED. F. REYNARD**

Another act notable for its originality is that of Mr. Edward F. Reynard, who is described as "America's premier ventriloquist." One can well believe the statement, too, after witnessing Mr. Reynard's performance. He deserts, to a great extent, all ventriloquial traditions, and succeeds in giving his auditors something pleasingly new. The stage is set to represent the street of an American village, with houses and shops in the background. In every window and every corner some clever mechanical "surprise" is concealed. For instance, upon the roof of one of the houses two cats spring into being, making the night hideous with unearthly screeches. For these "meeows," of course, Mr. Reynard is solely responsible. In the midst of the impromptu concert a window of an opposite house is opened by an infuriated old gentleman who proceeds to shoot the struggling felines with a shot gun. All this is "worked" by the ingenious Mr. Reynard, who does a lot of other clever things besides. When it is mentioned that he is, in addition, a thoroughly expert ventriloquist, there is little more to be said in praise of his act.—THE MUSIC HALL AND THEATRE REVIEW, September 4, 1903.

THE KING OF IRELAND.

JAMES B. DONOVAN

Just closed 15 weeks over the Western Circuit of Parks where, he was a FEATURE and a big SUCCESS with his monologue. Will arrive in **New York Monday, Sept 21**, and will be located at the **Morton House** till October 5. Then I will begin counting money again.

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Next week at New Haven, Conn.
Have Nov. 2, 23 and 30, Dec 7, 14, 28 and later open.

IN THE DRESSING ROOM.
The audience is tough you will hear them say.
My act don't go like it ought to to-day.
And the "Black-face Team" got all the applause;
For in their act there are no flaws.

Address WM. MORRIS, or JO PAIGE SMITH.

JOE
MYRA
BUSTER **KEATON**

JOE—If the Mother of Pearl met the Mother of Vinegar, what relation would they be?
BUSTER—The same relation that champagne is to its pop. Gimme an easy one.

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SIE HASSAN BEN ALI'S Original Five Whirlwinds of the Desert, including the two wonderful Moorish Midgets, BARYGO TIP and LEMHA TOP, will close their successful engagement at Luna Park, Coney Island, Sept. 27.

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The Great English Vaudeville Paper—Weekly. 161 STRAND, W. C.

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JAMES RICHMOND GLENROY

Orpheum, San Francisco, Sept. 13-27; Orpheum, Los Angeles, Sept. 28-Oct. 11.

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J. A. ELOISE

Murphy AND Willard

They're laughing yet! "Have a Doughnut?"

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LONEY HASKELL

Guess I'll commence my monkey business again, Good Yontoff. Glad to see everybody doing so well—I am doing pretty good myself. This week, Keith's Bijou, Philadelphia.

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(OF HORWITZ AND BOWERS),

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"TIMMONS, THE ORATOR"

BOOKING FOR 1903-04.
Brown Block, Columbia, Tenn.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Katherine Bloodgood is singing at the Masonic Temple Roof this week, and Lillian Burkhart is appearing in A Strenuous Daisy. Others are Rice and Cady, Baby Lund, Valley Trio, Juggling Jordans, Anna Caldwell, and Macart's dogs and monkeys.——At the Chicago Opera House Milly Capell is performing a little deer hunt with her horse and dog, and Mr. and Mrs. Perkins Fisher are giving their excellent sketch, The Half-Way House. Others are Lytton and Gerald, Delhour-Debrimont Trio, Rice and Walters, Misses Delmore, Nelson and Milledge, the Levitts, Gordon Eldrid, McGrath Brothers, Val Fernando, Hathaway and Walton, Fred Wadell, and the Two Hickmans.——At the Olympic Adolph Zink is the headliner. The Zolors, Charles Kenna, Mazuz and Mazet, Murphy and Nichols, Irene Franklin, Mr. and Mrs. S. Allen, Flo Adler, Dick and Effie Guise, Harry Brown, the Gottlobbs, Leona Bonne, Wetherly Brothers, and Raymond Zell.——Haymarket: Charles J. Ross and Mabel Fenton appear in the murder scene from Oliver Twist. Others are Manning's Entertainers, Foster and Foster, Hal Godfrey and co. in the best laugh maker seen in vaudeville here for a long time, A Very Bad Boy; St. Onge Brothers, Harry Tomson, Francelli and Lewis, Black Brittons, Ely and Harvey, Dan and Dollie Mann, Jessie Barnes Harrison Brothers, Billy Busk, and Sisters Simpson.——Sam Jack's: Fred Irwin's New Majestics.——Clark Street Museum: Madame James' Lady Orchestra, the Delkis, Grace Turner, Frank and Lottie Wade.——Trocadero: Bowery Burlesquers, with a good olio.——Coliseum Garden: Brooke's Band.——Chutes: Schwartz and Bernstein, Rosalie and Bessie Donnell, Nettie Dare, Ethel Kendall, Edward Krebs, Boyd Family, and Hanmon's Minnikins.——Items: Ross and Fenton have made a big hit in Chicago in the murder scene from Oliver Twist. It's more melodram, well acted, in twenty minutes than the whole local melodrama circuit sometimes offers in a week.—Harry Tomson also found himself unusually popular at the Olympic.—Barney Fagan and Henrietta Byron met with some personal success at the Chicago Opera House, but their sketch needs invigorating. Hal Davis and Inez McCauley were the life of the bill at the Masonic Temple last week, and kept the audience saying "that's good" during the intermission which followed.—Jim Corbett, suave and prosperous, got on very well telling stories about himself.—A. M. McPhail, permanent Western agent of the Barnum and Bailey and Forepaugh circuses, says business has been good so far this season. OTIS L. COLBURN.

PHILADELPHIA, PA.—B. F. Keith controls the entire field of vaudeville in the Quaker City, and the splendid array of specialties is the secret of his wonderful success. At his New Chestnut Street house 21-26 the best bill of the season presents Nirvana and her Arabian horse, Amoros-Werner Troupe, Genaro and Bailey, Holdin's Minnikins, Paul Barnes, Walino and Marinette, Tim Cronin, Avon Comedy Four, Doherty's poodles, Cooper and Bailey, Barlow and Nicholson, the De Vans, Purcell and Brooks, Denetta Sisters, and biograph.——Keith's Bijou 21-26 has a continuous laughing programme with Victor Moore and Emma Littlefield, Grace La Rue and her "picks," Rice and Elmer, Leslie Brothers, Murphy and Andrews, Al. Coleman, Loney Haskell, the Hoevers, Woodette and Kusel, Nice Twins, Daly and Devere, the Rousellles, and the biograph. Usual crowded houses.——Trocadero 21-26 presents a good bill with the Blue Bloods Extravaganza co. Business good.——The Lyceum, with the popular Harry Bryant Burlesquers 21-26, is sure of a big week. Rice and Barton's Gaiety co. 28.——Arch Street Museum 21-26 has Lana Cooper, Kittie Robinson, Sabine and Mullaney, Barry and Conners, Manley and Duncan, W. B. Mosely, Barrett and Bell, cineograph. S. FERNBERGER.

BOSTON, MASS.—There is no question about the fun created at Keith's by Ned Wayburn's Minstrel Misses, who remain another week, although they have been crowded down from the position of topliners in the bill, which is one of the best that this house has ever known. There is a race between a horse and a bicycle as a novelty. Midgeley and Carlisle are also featured. Others are the Acrobatic Richards, Mark Sullivan, the Tobins, Harrigan, Mlle. Bertina, Witmar Schmidt, Rae and Benedetto, Edwin Baker, Tanner and Gilbert, Bertha Stanhope and the moving pictures.——John L. Sullivan is lavishly featured as the topliner at the Howard Athenaeum. Others are the Adonis Trio, Eldora and Norine, Brooks Brothers, Jack Gardner, Fowler and West, Mr. and Mrs. Neil Litchfield, Clark and Florette, Whitely and Bell, Cole and Clemens, Allaire and Caville, Max Winslow, J. J. Harrington, George Donaldson, and the cineograph.——The Brigadiers are at the Palace, with the Martine Brothers, Hendrix and Prescott, and others.——With Phil Sheridan's City Sports at the Lyceum appear Venita, Speck Brothers, and other good ones.——At Austin and Stone's the leaders are Jennings and Renfrew, Franklin and Tasker, Phil Morton, the Fantas, Mike, Marion Newton, Charles and Helen Mack, Eddie Wood, Elsie Barry, Manlove and Plunkett, Lew Carroll, and Maud Elliston. JAY BENTON.

WASHINGTON, D. C.—Last week's opening of Chase's, one of the handsomest playhouses in the country in its present dress, had a record breaker starter with Rush and Weber's polite vaudeville co., headed by Henry Lee, whose pictorial cabinet of prominent personages was a hit. Pauline Hall was a special engagement at the eleventh hour owing to the illness of Effie Fay, and she scored heavily. The Musical Colbys, Charles R. Sweet, and Gardner and Maddern were features. Another excellent bill 21, including Frank Keenan and co., Mary Norman, Hal Stephens and co., A. O. Duncan, a ventriloquist par excellence; the Avolas, Delmore and Lee, Billy Link, and Walter Bargen, who, under the name of Leroy Stuart (an amateur of local note), made his first professional appearance in a taking monologue, entitled The Hoosier Philosopher. Next week, The Orpheum Show.——At Kernan's Lyceum, where business is S. R. O., The Moonlight Maids appear week 21. Sam Devere's co. 28. JOHN T. WARDE.

SAN FRANCISCO, CAL.—Orpheum (John Morrisey, mgr.): A bill comprising Frederic Bond and co. in My Awful Dad; Rio Brothers, athletics; Almont and Dumont, instrumentalists; Fischer and Wacker, Tyrolean singers; T. Nelson Downs, coin handler; Lavine-Cameron Trio, in My Demented Friend; Marguerite and Hanley, acrobats; George Schindler, harmonicaist, and Bloom and Couper in A Picture from Life, 6-12, did large business at every performance.——Chutes (Edward Levy, mgr.): Fine Business weeking ending 13, with Leandro Brothers, George Austin, Olson Brothers, Spaulding, Loraig and Howell, May Lamson, Williams and Alva, Chinese baby girl in infant incubator, the mystic mirror maze, and the "zoo" as the attractions. O. J. MITCHELL.

KANSAS CITY, MO.—The vaudeville season of 1903-4 was formally opened at the Orpheum 13 to capacity audiences. No extensive alterations have been made, but a thorough clean-up put everything in fine condition. Clayton White, Marie Stuart and co. in Paris headed the bill. Julian Rose, Macart's dogs and monkeys, Great Alexius, Wynne Winslow, Russell and Locke, Golden Gate Quartette, and the kinodrome completed the bill. For 20-26: Sidney Wilmer and co., Haines and Vidocq, Waterbury Brothers and Tenney, Mlle. Emmy, Frank O'Brien, Matilde De Bary, Hodges and Launchmere, and the kinodrome. The staff is as follows: Martin Lehman, manager; Will R. Winch, press agent; Max Fabish, treasurer; Glenn Shepherd assistant treasurer, and George Kelly, doorman. D. KEEDY CAMPBELL.

ST. JOSEPH, MO.—Mr. and Mrs. Perkins Fisher won first honors at the Columbia 14-20 in The Half-Way House. Those who enjoyed The Soldier of Propville some weeks ago were surely repaid by seeing the sketch. Milly Capell and her animals, the Lovetts, and Hathaway and Walton were among other good ones. Week 21-27, the offerings are Emmett Corrigan and co., Bellman and Moore, Ranpo Sisters, Smith and Fuller, Irving Jones, Phil and Nettie Peters, A. P. Rostow, Gallando, Marion and Dean, Chris Lane, M. Zelvardo, and the kinodrome.——The season at Hashagen's Park closed 19. On the bill were the Coney Island Show Girls, Ferguson and McLane, and Ruth Gale. Hashagen's Broadway Auditorium opened 20. J. A. NORTON.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident mgr.): Robert Hilliard headed the bill 14-19 in Number 973. Charles T. Aldrich, Moore and Littlefield, Walino and Marinetti, Hal Merritt, Grace La Rue and her picks, Bertha Stanhope, Barlow and Nicholson, Brothers De Van, Bertina, Russell and Buckley, Robbins and Trenneman, and Nice Twins also had pleasing acts. 21-26: Isabelle Urquhart and co., Monroe, Mack and Lawrence, George Wilson, Albano Troupe, Francis Gerard, Blocksom and Burns, Cara Killaine, Cherry and Bates, Ed Gray, White and Simmons, Si Stebbins, and Kelter.——Westminster (George H. Batcheller, mgr.): The Brigadier Burlesquers 14-19 gave a fairly good bill to good houses. Cracker Jacks 21-26. HOWARD C. RIPLEY.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): The World Beaters were greeted by well filled houses 13 and gave a pleasing entertainment. Frolics at the Fair is the title of a brisk skit which took well, the chorus was capable and prettily costumed, and good specialties were given by Bohannon and Corey, Rogers and Hilpert, Tom Waters, Major Casper, Nowak, and the Three Nudos. Some picturesque and odd scenic effects are displayed in a sketch called The Life and Adventures of Robinson Crusoe. The Jolly Grass Widows 20-26. CLAUDE L. N. NORRIE.

CLEVELAND, O.—Chase's Empire (C. J. Stevenson, mgr.): The bill week 21-26 includes Charles R. Sweet, Colby Family, Maxsmith Duo, Keno, Welch and Montrose, Georgia Gardner and Joseph Maddern, Talbot and Rogers, and Valmour and Horton.——Star (Drew and Campbell, mgrs.): The Trocadero Burlesquers are here 21-26.——Colonial (A. F. Marsh, mgr.): Archie Boyd heads the following bill 21-26: Marco Twins, Josephine Gassmann and her "picks," Arthur Whitelaw, Ellsworth and Burt, and Vera King. WILLIAM CRASTON.

CINCINNATI, O.—The feature of the Columbia bill 13-19 was the first appearance here of De Kolta, who made a hit. Mr. and Mrs. Esmonde repeated their hit in The Soldier of Propville, and John Ford and Mayme Gehrue presented a clever sketch. Ollie Young and Brother did their marvelous hoop rolling act, Duffy, Sawtelle and Duffy pleased with a high class turn, and Fox and Foxie, Whitney Brothers, and Irene Franklin completed the bill.——At People's 13-19 the Cherry Blossom Burlesquers drew well. H. A. SUTTON.

INDIANAPOLIS, IND.—Grand (Shafer Zeigler, mgr.): There is not a dull moment at the Grand 14-19. The bill includes Milton and Dolly Nobles in A Blue Grass Widow, Louise Dresser, Jack Norworth, Harriet Avery Strakosch, Carleton and Terre, Mr. and Mrs. J. Searle Allen, and Meehan's dogs; big houses.——Empire (Charles Zimmerman, mgr.): The Tiger Lillies co. 14-19 pleased good houses. Olga Orloff deserves special mention. 21-26, Kentucky Belles. GEORGE S. APPLEGATE.

EVANSVILLE, IND.—West Heights (Francis Rogers, mgr.): The bill week 13 is headed by a grand military minstrel entitled America, followed by Carmentella, C. W. Rolofson, Virgie Harris, Wilmer Holtman, Sidney Jerome, and St. Claire Sisters, concluding with An Imaginary Rival by Frances Meredeth and co.——Cook's Park (Harry Laurence, mgr.): The Empire Stock co. booked for 13 week was considered so poor that Manager Laurence canceled all dates, so theatre is closed all week. M. M. HAAS.

NEWARK, N. J.—Vaudeville of a high-class was the bill of Rice and Barton's Big Gaiety co. at Waldmann's 14-19. Hyde's Comedians 21-26.——Proctor's bill 14-19 was made up of interesting numbers. Francesca Redding (a Newark young woman) and her co. presented The Cattle Queen. Miss Redding is clever. Others were: Delmore and Lee, Gus Williams, Fields and Ward, Nora Bayes, H. V. Fitzgerald, Besnah and Miller, Gillett's dogs, and the kalatechnoscope. C. L. NELSON.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.): The bill week 14-19 was given hearty approval by large gatherings. Howard and Bland were the feature act and their skit pleased. A novelty was Billy and Maude Yeager and the Six Cotton Blossoms. Green and Werner, Carlin and Norto, Van Brothers, Ferrar Cole and co., Lenore and St. Clair, the De Wilts, and electrograph rounded out the bill. JANE MARLIN.

COLUMBUS, O.—Olentangy Park (J. W. Dusenbury, mgr.): Fair business 13-19, the closing week of the season, greeted the Mexican Zamora Family, Calef and Waldron, Howard Sisters, Buckeye Trio, and others.——Edison Theatre (Conrad and Davis, mgrs.): To fair business 14-19: Mitchell and Love, Heath and Excella, Teddy McKenna and Ted. Alice Gordon, and Lilla Linden. W. W. PROSSER.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Amelia Summerville was interesting week 14. Charles Bradshaw, John Kernell, Meredith Sisters, Rae Broche, Lawson and Nanon, and the kinetograph rounded out a fair programme. George Primrose 21.——Star (F. D. Stair, mgr.): The Transatlantic Burlesquers are doing a good business. Bon Ton co. 21. STANLEY McKEOWN BROWN.

BALTIMORE, MD.—Sam Devere and co. are at Kernan's Monumental this week. Florence Hughes, Rice Brothers, Smith and Champion, and others appear.——There are several new stars at the Odeon, including Hawley and Vass, Pelot, and Helen Clare. Leo Stevens' farce, The County Fair, and Harry Montague's burlesque, A Sculptor's Dilemma, are presented. HAROLD RUTLEDGE.

MINNEAPOLIS, MINN.—The Eagle Burlesque co. gave an exceptionally good bill at the Dewey 13-19 to big business. Olio: Carrie Emerson, Annie Hart, Conroy and McFarland, Post and Clinton, Bennie Welch, and the Bush-De Vere Trio. F. C. CAMPBELL.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): The Rentz-Santley co. 12-19 to fine business. The co. has been coming here for many years and will always be welcome. Bohemian Burlesquers 21-26. Fay Foster co. 28-Oct. 3. WALTER C. SMITH.

ALBANY, N. Y.—Gaiety (Agnes Barry, mgr.): Harry Bryant's Burlesquers did big business 10-12. Clark's Runaway Girls amused 14-16. Cracker Jacks 17-19. CHARLES N. PHELPS.

HARTFORD, CONN.—Poli's (S. Z. Poli, mgr.): As announced in THE MIRROR last week, the opening of the handsome new Poli Theatre 14 was marked by an overflowing enthusiastic audience, and at each performance the crowds and enthusiasm have kept up. It is conducted on metropolitan principles. It is roomy, richly decorated and harmonious in all its lines and detail. The beautiful tiled and marbled lobby, with its many large mirrors, is a most appropriate approach to the attractive house. The bill for the week was the Great Thurston and co., Kelly and Adams, Two Roses, Louise Agoust and Charles H. Weston, Louise Montrose, Watson, Hutchings and Edwards co., Hoey and Lee, and the electrograph. Every number on the bill was received with applause and hearty encores. New York vaudeville managers sent up the opening night a handsome urn of flowers with silk streamers, on which was printed in gold, "To Manager S. Z. Poli—Success."

WALLA WALLA, WASH.—Shields' Park (Rasmas and Nelson, mgrs.): Week 7-12: The Thompsons, Rea Lewis, the Bronsons, Bartelmes, and the polyscope pleased poor business; bad weather. Hunt's Dog and Monkey Circus 14-19.——Family Theatre (John Thompson, mgr.): This little theatre did a phenominal business week 7-12 with a strong bill, including: Wren Stanly, Madame Lloyd, Frank Canfer, Redley and Gavove, John P. Brace, and the cineograph.——Items: John Thompson, manager of the Family Theatre, contemplates remodeling the house and making it strictly up to date. A new balcony will be one of the improvements.—Work on the new Shields' Theatre is progressing rapidly and it will be open Oct. 1. It will be one of the neatest little playhouses in the Northwest, with a seating capacity of 900.

LOS ANGELES, CAL.—Orpheum: Sept. 7 marked the opening of the new home of the Orpheum. The house was packed, and all of the "swell set" was out in force, many offering an advance in price for seats. The bill for the week started off with Edwin Keough and Dorothy Ballard, presenting a charming little sketch entitled a Vaudeville Surprise. Sam Edwards and co. followed in a bit of comedy called A Pass for Two. Novel dancing was furnished by the Fleury Trio. Larkins and Patterson met with a good reception. Holdovers were Heely and Meely, Rosie Rendel, John Le Clair, Lew Hawkins.——Chutes: Commencing 13 a new bill will be presented, containing Harry Lloyd, Harry and Carrie Lakola, Mrs. Laura Banks, James Guthrie, Helen McGregor, and Mr. and Mrs. Bowser.

SALEM, MASS.—Mechanic Hall (James E. Moore, mgr.): An excellent bill was presented the second week of the season 14-19, but the attendance left much room for improvement. Olio: Genero and Bailey, Jessie Couthoui, Quaker City Quartette, Tanner and Gilbert, Rae and Bennedetto, Millership Sisters and biograph. Week 21-26: Jules and Ella Garrison, Dorothy Neville, Coakley and McBride, Couture and Gilletti, Robbins and Trenemann, and Earl and Wilson.——Item: Manager Moore has leased this house for four years and will run it in connection with his Portland theatre, which is so enormously successful. It is Mr. Moore's desire to establish a chain of vaudeville houses in New England, but no definite movement has been made as yet.

SAGINAW, MICH.—Jeffers (T. D. Bamford and Sam Marks, mgrs.): Week 7: Libbey and Trayer, Mallory Brothers and Brooks, Walley and Lottie Helston, Ely and Harvey, Giles W. Harrington, Ernest Forest, Leona Bonne, and Grace Halliday. Week 14: Murphy and Willard, Howard Brothers, the Gresons, Charles Hecklow, Kohler and Link, Charles C. Howlson, and Drummer Quartette.——Item: Week 14 closes the fifty-second week of this house. During the past year over 500 performances have been given and over 300,000 people have attended. The house will continue under the management of Marks and Bamford, with Treasurer T. Burkett, for the season of 1903-04.

DETROIT, MICH.—Temple: Manager Moore, week 14-20, has a bill headed by Edwin Stevens, who is taking a "flyer" in vaudeville in an interesting monologue which he calls The Flaneur in A Night Off. Others are the Basque Quartette, Zeska and King, Clifford and Burke, Margaret Webb, Mr. and Mrs. Stuart Darrow, Harry Brown, Bean and Hamilton, and the biograph.——Avenue: Manager Lamkin, week 14-20, presents a bill that is generally good. Archie Boyd in Paul Armstrong's The Blue Grass Handicap is top-notcher. Three Zolars, Columbian Trio, Josephine Gassman, and "picks," Warren and Blanchard, Arthur A. Whitelaw, Ellsworth and Burt, Helston, and the vitascope are also here.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Business satisfactory week 14-19. Those appearing were Lewis and Ryan, the Avalos, De Laur-Debrimont Trio, Raymond Finlay and Lottie Burke, Galetti's dogs and monkeys, Collins and Hart, Adamini and Taylor, and Dancing Doyle. Week 21-26: McIntyre and Heath, Frank Bush, Clarice Vance, Ziska and King, Bimm-Bomm-Brrr, Rosa Naynon, Bean and Hamilton, and Rooney and Frances.——Empire (Henry C. Jacobs, mgr.): Rice and Barton's Rose Hill co. to good houses 14-19. Trans-Atlantics 21-26.

PORTLAND, ORE.—Despite bad weather Shields' Park kept open part of the week 6-12 to good business. The bill included Grace Walton Haynie, Francois, Black Barton, Rose and Swain, Nelsonia, Rand and Byron, Nellie Hillyer and Roselle and Roselle. The season will close 13.——The features at the Empire were Raymond and Caverly in an uproariously funny act, the Newmans, Mounts and Delmar, Joe Sullivan, Lon Durbyello, the Kellys Bandy and Wilson, Arthur Hahn, and the bioscope. Business excellent.

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CORRESPONDENCE

(Continued from page 6.)

The Bonnie Brier Bush 12; good satisfaction to fair house. The Second Mrs. Tanqueray 29.

BOONVILLE.—COMSTOCK OPERA HOUSE (Trafton and Sawyer, mgrs.): The Parish Priest 14; poor business; fine performance. Kilties' Band 22. Smith and Le Roux Oct. 29.

WELLSVILLE.—BALDWIN THEATRE (E. F. Sherman Exchange, lessee): Season opened 8 with The Merchant of Venice; business fair. A Boy Wanted 17.

LYONS.—MEMORIAL THEATRE (Wallace and Gilmore, mgrs.): A Fisherman's Daughter 16 pleased a small house. Howard Stock co. 21-26. Cleveland's Minstrels 29.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (C. S. Smith, mgr.): Quinlan and Wall's Minstrels 15; very large audience; excellent performance. Ole Olson 17. Robert Emmett 26.

ST. JOHNSVILLE.—WHYLAND OPERA HOUSE (Mrs. Charles Whyland, mgr.): The Minister's Daughters 15; fair house; good co. New Octoroons 22. Under Southern Skies Oct. 1. Foxy Grandpa 9.

OWEGO.—WILSON OPERA HOUSE (Wallace and Gilmore, mgrs.): Dark 7-12. Two Orphans 18. The Parish Priest 23.

CORNING.—OPERA HOUSE (Wallace and Gilmore, mgrs.): Tennessee's Partner 14; good house pleased. Two Orphans 19. The Parish Priest 22.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.): Ethel Dyffren Stock co. 14-19 opened to S. R. O. in The Boy from Boston. Lovers' Lane 23.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): Katherine Willard 10; good house well pleased. York State Folks 24 canceled.

BATAVIA.—DELLENGER OPERA HOUSE (E. J. Dellenger, mgr.): Katherine Willard in The Power Behind the Throne; performance very good.

SALAMANCA.—OPERA HOUSE (J. D. Melenbacker, mgr.): The Merchant of Venice 10 pleased a fair house. A Boy Wanted 19.

WARSAW.—IRVING OPERA HOUSE (E. E. Baker, mgr.): Ole Olson 15; fair performance to fine business. The Game Keeper 30.

CLYDE.—OPERA HOUSE (Wallace and Gilmore, mgrs.): The Minister's Daughters 21. Alaska 25. Cleveland's Minstrels 29.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): Dark.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (Everard Baker, mgr.): Why Smith Left Home 11, 12 and What Happened to Jones to good business. The Convict's Daughter 15; fair house. Mason and Mason in Rudolph and Adolph 16; fine house and performance. Human Hearts 21. Sweet Jasmine 22. Eva Mountford in When Her Soul Speaks 28. Flo Irwin 29.——MONUMENTAL THEATRE (Roger Flint, mgr.): Thelma 15; fair business.

DURHAM.—ACADEMY OF MUSIC (B. F. Hapgood, mgr.): Pickings from Puck 10; performance good; attendance good. The Convict's Daughter 14; performance fair; attendance poor. Murray and Mack 16. Happy Hooligan 17. Sweet Jasmine 21.——DURHAM OPERA HOUSE (W. F. Freeland, mgr.): Thelma 15. May Sargent 24.

GREENSBORO.—GRAND OPERA HOUSE (H. H. Tate, mgr.): Tim Murphy in The Man from Missouri 11; star and co. good; play rather poor; attendance fair. Thelma 14; fair co. and business. The Convict's Daughter 16. Murray and Mack 17. George Ober 18, 19. May Sargent 28.

ASHEVILLE.—GRAND OPERA HOUSE (Whitlock Brothers, mgrs.): Reaping the Harvest 12; good house very much pleased. Barlow Minstrels 15; fair house; audience pleased.——AUDITORIUM (W. F. Randolph, mgr.): Al. G. Field's Minstrels 11; largest audience ever had in town; receipts, $1,500; all delighted. A Trip to Chinatown 15; good house pleased.

CHARLOTTE.—ACADEMY OF MUSIC (J. S. Elburg, mgr.): Al. G. Field's Minstrels 9 pleased large audience. Tim Murphy 11 in The Man from Missouri to good business; performance fine. George Ober 14, 15 in What Happened to Jones and Why Smith Left Home to poor business.

COLUMBIA.—THEATRE (Smithdeal and Brown, mgrs.): A Devil's Auction 9; good performance; large house. Pickings from Puck 14; fair performance to fair audience. Adolph and Rudolph 18. A Night on Broadway 21. The Telephone Girl 22.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Noble Theatre co. 8-11 presented Our Strategists, Count de Monte Cristo, Miss Hursey of Jersey, and The Two Orphans to light houses; performances fair. Louis James and Frederick Warde 14, with capable co., appeared in Alexander the Great to large business. In Old Kentucky 22. Ezra Kendall 24. The Dazzler 25, 26. Haverly's Minstrels 28. Kelcey-Shannon 30.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): At Valley Forge 16. Trousdale's Minstrels 19. Ezra Kandall 25.

FARGO.—THEATRE (C. P. Walker, mgr.): Warde and James in Alexander the Great 10 to large audience. Ezra Kendall in The Vinegar Buyer 19.

MANDAN.—OPERA HOUSE (T. C. Kennelly, mgr.): Katie Emmett co. 11. The Raymond co. 17-19. Mahara's Minstrels 29-Oct. 1.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): Hi Henry's Minstrels 16. The Buffalo Mystery 17. A Hoosier Circus 21. An Indiana Romance 23. Hutchison Brothers' Minstrels 24. At Cozy Corners 25. Alice of Old Vincennes Oct. 1.
WILLIAM H. McGOWN.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, mgr.): Dilger-Cornell co. 7-12 to good houses in A Princess of Patches, Enemies for Life, The Bondman, Faust, His Brother's Sin, Wealth and Poverty, Dice of Death, A True Kentuckian, and resurrection; poor co. Tess of the D'Urbervilles 14 to good house; fine performance. An Indiana Romance 15 pleased fair house. At Cozy Corners 17. Along the Kennebec 18. Robinson Stock co. 21-26. The Younger Brothers' Last Raid 28. Shooting the Chutes 29. Uncle Josh Spruceby 30. Our New Minister Oct. 2. Ne-Ne-Moosha 3. Bennett-Moulton co. 5-12. Quinlan and Wall's Minstrels 12. York State Folks 13. At the Old Plantation 15. When the Bell Tolls 16. E. J. Carpenter's For Her Sake 17.

IRONTON.—THE MASONIC (B. F. Ellsberry, mgr.): Joe King's Comedians Aug. 31-5; fair performances and audiences. Plays: The Hour of Twelve, Monte Cristo, Brother Against Brother, Red Rock Ranch, Rip Van Winkle, and Jesse James. The Dazzler 7 pleased good house. Robert B. Mantell in The Light of Other Days 11; one of the finest productions ever seen on the local stage; good house. Stetson's U. T. C. 18. Dare Devil Dorothy 23. Faust's Minstrels 25. Harris-Parkinson co. 28-Oct. 3.

CAMBRIDGE.—COLONIAL THEATRE (H. B. Marston, mgr.): Stetson's U. T. C. 16; large attendance pleased. The Head Waiters 17. Hi Henry's Minstrels 19. Al. H. Wilson 22. Sousa's Band 26.——HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): A Romance of Coon Hollow 13 pleased large houses. Younger Brothers Last Raid 17. Chicago Stock 21-23. Thalia Stock 24-26.——ITEM: The trolley line is now complete to Byesville, which will insure larger attendance to both houses.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.): Ted Faust's Minstrels 11; excellent performance to S. R. O. Verna May Stock co. 14-19 opened in Village Square; excellent co.; good business. Beardsley Lectures 21-26. Buffalo Mystery 24. Elmore Sisters in Devil's Lane 28. Weary Willie Walker 30. At Cozy Corners Oct. 2. His Nibs the Baron 5. A Desperate Chance 7. J. W. Carner Stock co. 12-17. Hilda Thomas in The Fisherman's Daughter 22.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Boeckling, mgr.): Rebecca Warren in Tess of the D'Urbervilles 12 pleased large audience. Himmelein's Imperial Stock co. 14-19 opened to S. R. O. Plays: Knobs o' Tennessee, Northern Lights, Garry Owen, In the Heart of the Storm, Back Among the Old Folks, Slums of New York, The Great Devereaux Case, Canny's Cross Roads, and The Fugitives.

PORTSMOUTH.—GRAND OPERA HOUSE (Harry C. Gordon, mgr.): King Comedy co. 7-12 opened in The Hour of Twelve to good business; performances good. Other plays: A Live Wire, Brother Against Brother, Monte Cristo, and Jesse James, the Bandit Chief. 'Way Down East 16. Peck's Bad Boy 18. Stetson's U. T. C. 29. Paige Comedy co. 21-26. A Desperate Chance Oct. 2. Robert Downing 5. At Cozy Corners 8.

MANSFIELD.—LAKE PARK CASINO (E. R. Endly, mgr.): The Drummer Boy of Shiloh 7-12; good business. Beggar Prince Opera co. opened 14-19 in The Mascot; fair audience.——MEMORIAL OPERA HOUSE (H. L. Bowers, mgr.): Himmelein's Imperial Stock co. 7-12; good business. Plays: Knobs o' Tennessee, Northern Lights, Gary Owen, Heart of the Storm, Back Among the Old Folks, Slums of a Great City, and The Great Devereau Case. Sousa's Band 17. The Power Behind the Throne 18.

ALLIANCE.—OPERA HOUSE (H. F. Bryan, mgr.): Season opened Aug. 31 with Ted E. Faust's Minstrels. A Desperate Chance 11 packed house. When Louis XI Was King 12; light business. Near the Throne 15 delighted large audience. The Merchant of Venice 19. Quinlan and Wall's Minstrels 21. The Power Behind the Throne 21. Weary Willie Walker 25. The Way of the Wicked 28. Over Niagara Falls 30.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): The Way of the Wicked 7, and For Mother's Sake 8, pleased good business. On the Bridge at Midnight 9; fair house and performance. The Moonshiner's Daughter 10; satisfaction; fair audience. The Game Keeper 12 pleased fair house. The Head Waiters 14 pleased large audience. The Village Postmaster 16. Richard Carvel 19. Near the Throne 21. Paul Revere 25. When the Bell Tolls 26. The Middleman 28. 'Way Down East 30.

MASSILLON.—NEW ARMORY (G. C. Haverstack, mgr.): The Merchant of Venice 15; fair performance and house. The Game Keeper 18. Shooting the Chutes 21. The Power Behind the Throne 22. Sousa's Band (matinee) 25. Over Niagara Falls 29. A Run on the Bank Oct. 7. When the Bell Tolls 8. Looping the Loop 10. Ebony Belles 12. Human Slaves 16. Wizard of Oz 17. Resurrection 23. E. J. Carpenter's For Her Sake 27.

HAMILTON.—THE JEFFERSON (Tom A. Smith, mgr.): The Darkest Hour 12; good business. Carner Stock co. 14-19 opened in The Bondman to a very good house. At Devil's Lane 24. Martin's U. T. C. 25. On the Plantation 28. Lizzie Evans 30. Near the Throne Oct. 2.——GLOBE OPERA HOUSE (Tom A. Smith, mgr.): A Break for Liberty 16; good house pleased. A Hoosier Circus 27. E. J. Carpenter's For Her Sake 26. Uncle Josh Spruceby Oct. 1. A Boy Wanted 3.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): An Indiana Romance 9 to fair business. Vogel's Minstrels 11 did better. Andrew Robson in Richard Carvel 12, S. R. O. Henrietta Crosman 18. Shooting the Chutes 19. The Game Keeper 23. Foxy Grandpa 26.——PARK THEATRE (Joseph Weber, mgr.): Will open 28-Oct. 3 with In the Good Old Summer Time, with the original "Honey Boy," George Evans.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, mgr.): Nellie Long Stock co. 7-12, presenting A Nutmeg Match, Struggle for Gold, Fogg's Ferry, An Original Sin, Two Orphans, A Wife's Revenge, and Cinderella. A Bunch of Keys 18. William Owen in When Louis XI Was King 21. Hi Henry's Minstrels 24. A Montana Outlaw Oct. 1. Gertrude Coghlan 5. Howe's Moving Pictures 9, 10.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): Sousa's Band 11; good audience; fine attraction. Stetson's U. T. C. 16. A Prince of Tatters 22. The Beauty Doctor 24. Adelaide Thurston 29. York State Folks Oct. 4. (Seipel and Best, mgrs.): Peck's Bad Boy 14; large, appreciative audience. Martin's U. T. C. 22. His Nibs, the Baron 1. Devil's Lane 3.

AKRON.—NEW COLONIAL THEATRE (M. Reis, prop.): A Desperate Chance 12 pleased fair business. A Bunch of Keys 16. An Indiana Romance 18.——GRAND OPERA HOUSE (T. K. Albaugh, mgr.): Over Niagara Falls 10-12 pleased good business. The Game Keeper 14-16; satisfactory houses. The Eleventh Hour 17-19. Down By the Sea 21-23.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, mgr.): Himmelein's Ideals 14-19 opened in The Black Flag to S. R. O.; co. excellent. Other plays: Northern Lights, The Fugitive, The Fairies Well, Eagles Nest, Back Among the Old Folks, and The Great Deveraux Case. The Beauty Doctor 23. Sousa's Band 26.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalie, mgr.): The Fays 7-12; fair houses. Hi Henry's Minstrels 15; fine performance to large business. The Old Plantation 23.——ITEM: The Lauvonies, musical specialties, severed their engagement with the Fays at this city on account of alleged salary differences.

PIQUA.—MAY'S OPERA HOUSE (George T. Braden, mgr.): King of the Desert 4 to good business; satisfactory performance. For Mother's Sake 7 drew extremely well and pleased. The Hottest Coon in Dixie 12 to fair business; co. weak. Hi Henry's Minstrels 14 to large business; good performance. The Middleman 19. At Cozy Corners 22.

CANTON.—THE GRAND (M. C. Barber, mgr.): Patrice in Driven from Home 9 pleased good house. Rebecca Warren in Tess of the D'Urbervilles 11 to good business; performance satisfactory. Stetson's U. T. C. 12 to two large houses. A Bunch of Keys 17. Henrietta Crosman in As You Like It 19. Himmelein's Ideals 21-26.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Chicago Stock co. 7-12; good business; performances satisfactory. Plays: In Dixie's Land, Another Helen, Resurrection, A Man Among Men, The Little Minister, A True Kentuckian. Andrew Robson in Richard Carvel 16 to full house; performance fine.

MARION.—GRAND OPERA HOUSE (Thomas E. Perry, mgr.): The Irish Pawnbrokers 3 pleased good house. Beggar Prince Opera co. 7 in The Mascot; good house; co. fair. The Head Waiters to light house; co. good. Patrice in Driven from Home 11. The Buffalo Mystery 16. Andrew Robson in Richard Carvel 18.

BELLEFONTAINE.—GRAND OPERA HOUSE (S. R. Thompson, mgr.): The Game Keeper 10; fair house; performance good. The Head Waiters 11; large audience; performance pleased. A Run on the Bank 15; fair audience; performance not up to expectations. At Cozy Corners 21.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Near the Throne 3; fine performance; full house. William Owen 15; fine performance; good audience. Shooting the Chutes 22. Sousa's Band 25. The Two Johns 26. Alma Stirling Oct. 3.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): Season opened with Quincy Adams Sawyer 9 to fair house; good performance. The Buffalo Mystery 14 pleased fair house. Richard Carvel 17. Down by the Sea 24. A Montana Outlaw 28.

ST. MARYS.—GRAND OPERA HOUSE (H. G. McLain, mgr.): Rose Melville 10 opened local season to S. R. O. The Head Waiters 12 to good business. A Bunch of Keys 23. Alice of Old Vincennes 29. Imogene Oct. 3.

MT. VERNON.—NEW STOUBLE THEATRE (H. L. Bowers, mgr.): Chicago Stock co. 14-19 in Another Helen, Resurrection, Dixie Land, Little Minister, A True Kentuckian, A Man Among Men; fair co.; good business. Railroad Jack 28.

ATHENS.—OPERA HOUSE (Slaughter, Finsterwald and Hedge, mgrs.): Sousa's Band 12; packed house. Peck's Bad Boy 15 pleased large house. Stetson's U. T. C. 17 canceled. A Boy Wanted 30. Robert Downing Oct. 3.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): Ted E. Faust's Minstrels opened season 10 to S. R. O. and pleased. Cutler and Williams' Stock co. 14-19 opened with A Man of Mystery to S. R. O. and pleased.

CONNEAUT.—WELDON OPERA HOUSE (Paull Brothers, mgrs.): Quincy Adams Sawyer 5; good business and performance. Gypsy Queen 16 canceled. A Boy Wanted 22. A Montana Outlaw Oct. 2. Uncle Josh Spruceby 6.

STEUBENVILLE.—GRAND (Frank Burt, mgr.): Down by the Sea 12. An Indiana Romance 14. Along the Kennebeck 17. Lizzie Evans in Cozy Corners 18. Sam T. Jack's Burlesquers 23. L. H. Wilson 25. Arizona 30.

GALION.—CITY OPERA HOUSE (S. E. Riblet, mgr.): Andrew Robson in Richard Carvel 15; co. excellent; audience fair. An Indiana Romance 21. The Power Behind the Throne 26. A Run on the Bank 29.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): Season opened 9 with Edward Waldman in Dr. Jekyll and Mr. Hyde to poor business. Faust's Minstrels 21. A Desperate Chance 29.

KENT.—OPERA HOUSE (D. H. Green, mgr.): Opened 11 with When Louis XI Was King; performance excellent; good house. The Merchant of Venice 16; good house; excellent performance.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, mgrs.): Season opened 9 with The Head Waiters; good house and performance. Hi Henry's Minstrels 17. A Railroad Jack 19. William Owen 25.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): John A. Himmelein's King of the Desert 9, opening attraction; fine performance; good business. Hutchinson Brothers' Minstrels 21.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, mgrs.): The Moonshiner's Daughter 10; large house; performance good. William Owen 18. A Run on the Bank 18.

KENTON.—GRAND OPERA HOUSE (Henry Dickson, mgr.): The Head Waiters 8; full house; performance excellent. The Eleventh Hour 14; full house; performance good. A Run on the Bank 16.

BOWLING GREEN.—CHIDESTER THEATRE (J. T. Hutchinson, mgr.): Driven from Home 12; good co. to crowded house. The Middleman 17.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): Season will open with A Run on the Bank 26.

CHICAGO JUNCTION.—OPERA HOUSE (F. H. Layer, mgr.): Nobody's Claim 12; good house; unsatisfactory. A Railroad Jack 15. A Boy Wanted 21.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): The Buffalo Mystery 25. Nellie Long Stock co. 28-Oct. 3.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): Faust Minstrel co. 12; fine co. Uncle Josh Spruceby 16.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Ted E. Faust's Minstrels 9; good business; co. fine. A Romance of Coon Hollow 16. A Railroad Jack 25.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Ted E. Faust's Minstrels 22. A Devil's Lane 30. Lizzie Evans Oct. 5.

BRYAN.—JONES OPERA HOUSE (Hugh MacPhail, mgr.): A Run on the Bank 8 pleased good house. For Hearth and Home 23.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, mgr.): The Merchant of Venice 23.

NELSONVILLE.—STUART OPERA HOUSE (W. J. Stuart, mgr.): 'Way Down East 14; crowded house.

OREGON.

SALEM.—GRAND OPERA HOUSE (John F. Cordray, mgr.): Grand opened with Buried at Sea 11 to a very good house; audience pleased. Margarita Fisher co. 14-19. The Dairy Farm 23.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): Tom Weidemann 14-19.

OKLAHOMA TERRITORY.

SHAWNEE.—OPERA HOUSE (Becker Brothers, mgrs.): Columbia Comic Opera co. 10 canceled. Stater's Madison Square Theatre co. 11, 12 in Nature's Nobleman and Told in the Hills; good co. and business.

EL RENO.—OPERA HOUSE (J. Gross, mgr.): Columbia Opera co. in Girofle and Girofla 8; good house; fair co. Norris and Rowe's Shows (under canvas) 23.

PERRY.—GRAND OPERA HOUSE (Tate and Delany, mgrs.): Marie Fountain Theatre co. 14-19.

PENNSYLVANIA.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, mgr.): An Indiana Romance 10; fair business; excellent performance. Carline Rohr in Tess of the D'Urbervilles 12; large audience, performance fine. Nellie Long Stock co. 14-19 in A Nutmeg Match, A Struggle for Gold, A Woman's Revenge, Two Orphans, Foggs Ferry, and Original Sin, opened to S. R. O.; performances good. Younger Brothers 21 canceled. His Nibs the Baron 22. Two Johns 23. Sam T. Jack's Burlesquers 24. In One Hour 25. Foxy Grandpa 26. Uncle Josh Spruceby 28. Hortense Neilson co. 29. Arizona Oct. 1. The Way of the Wicked 2. The Buffalo Mystery 3. Dilger-Cornell co. 5-10.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): Why Women Sin 10; satisfactorily presented to fair business. Red River 12 pleased fair patronage. At Cozy Corners 14 pleased fair audience. Adelaide Thurston in Polly Primrose 15; good co. Darkness and Daylight 21. The President's Daughter 22. Arizona 23, 24. Human Hearts 25. The Great Powell 26.——PALACE HALL (E. P. Lee, mgr.): Week of 14, the Duralls, May Grant, De Lent, Caffrey and Grant, and Lottie Delmay.——ITEMS: Uncle Hi 18 canceled 18. From Rags to Riches was secured to fill the date. Pain's Last Days of Pompeii will be presented at Manhattan Ball Park week of 21.

OIL CITY.—VERBECK THEATRE (George H. Verbeck, mgr.): Cleveland's Minstrels 4; fair house; clever specialties. William Owen 5; fair house pleased. Garside, Condit and Mack 7-12, presenting The Blue and the Gray, The Minister, Resurrection, Enemies for Life, and Jesse James to good business and satisfaction. Bennett-Moulton co. 14-16 presenting Daughter of the People, Outcasts of Society, and Shipwrecked to good houses; pleased. Bennett and Moulton co. 17-19. Alma Stirling 21. Quinlan and Wall's Minstrels 23. Gertrude Coghlan 24. Our New Minister 26. Emma Bunting 28. The Irish Pawnbrokers 29.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, mgr.): A Funny Side of Life 11. A Prince of Tatters 12. Myrkle-Harder Stock co. opened in My Jim 14-18. Other plays: Caught in the Web, Little Alabama, The Naval Cadet, and A Quaker Wedding. A Desperate Chance 21. Dr. Jekyll and Mr. Hyde 22. Eben Holden 23.——JOHNSTOWN OPERA HOUSE (I. C. Mishler, mgr.): The season opened with Cleveland's Minstrels. A Fatal Wedding 16. The Eternal City 17. Sam T. Jack's Burlesquers 18. Gertrude Coghlan in The Last of the Boissacs. Arizona 26.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Our New Minister 11, 12; large business pleased. The Great Lafayette 14-16; large and pleased audience. The Red House 17, 18. Arizona 19. Bertha Galland 22.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): The Two Sisters 10-12; good houses; satisfactory performances. The Winning Hand 14-16; large business pleased. New York Life 17-19. Irene Myers 20-25.——DIXIE'S (Henry F. Dixie, mgr.): When Women Love 10-12; large and enthusiastic audiences. Why Women Sin 14-16 canceled. Henry Lee and co. 21-26.

SHARON.—MORGAN GRAND OPERA HOUSE (L. S. Morgan, mgr.): Carline Rohr in Tess of the D'Urbervilles 11; fine performance to a good house. Gypsy Queen 12 canceled. Myrkle-Harder Stock co. 14-19 opened in The Silver Dagger to S. R. O. Other plays: Little Alabama, Secret Dispatch, Sleeping City, A Quaker Wedding, and Angel of the Alley. Sam Jack's Burlesquers 21. Quinlan and Wall's Minstrels 22. The Eleventh Hour 23. The Game Keeper 24. The Fatal Wedding 25. The Funny Side of Life 26. Bennett-Moulton co. 28-Oct. 3.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, mgrs.): His Nibs the Baron 11; poor attraction to small house. Side Tracked 12, canceled. A Funny Side of Life 15; very good attraction; fair audience. Shooting the Chutes 17. Alma Sterling in A Daughter's Devotion 18. Caroline Rohr in Tess of the D'Urbervilles 19. Ben Hendricks in Ole Olson 21. A Boy Wanted 22, canceled. The Gypsy Queen 23, canceled. Hilda Turner Dramatic co. 24-26. The Bioscope co. 28, 29. Quinlan and Wall's Minstrels 30.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, mgr.): Charles A. Loder in A Funny Side of Life 10 pleased large audience. The Great Diamond Robbery 15 under the new name of Him and Me; good house; poor performance. Tess of the D'Urbervilles 18. The Johnstown Flood 25. Why Women Sin 28. Over Niagara Falls Oct 1. Lovers' Lane 6. Darkness and Daylight 8. The Fatal Wedding 12. The Parish Priest 14. On the Trail 16. The French Spy 17. Dr. Jekyll and Mr. Hyde 20. Miss Bob White 24.

PITTSTON.—NEW BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Polly Primrose 9; large and pleased audience. The Winning Hand 10; fair business and performance. Quinlan and Wall's Minstrels 12; very good business and performance. Our New Minister 14; excellent co. and business. A Desperate Chance 15; satisfactory performance to good business. The Great Lafayette 17. Lovers' Lane 19. A Life's Mistake 21. Foxy Grandpa 25. A Great Temptation 26.——LYRIC THEATRE (H. J. Sinclair, res. mgr.): Irene Myers' co. 28-Oct. 3.

TYRONE.—ACADEMY OF MUSIC (Hallam and Hambly, lessees): Trixie Monroe 12; pleasing to small audience. W. S. Cleveland's Minstrels 16; poor performance. Gertrude Coghlan 17; excellent. Johnstown Flood 24. The Gypsy Queen 28. Maids of the Orient 29. Steel's and McGuire's Minstrels 30.——ITEM: Gertrude Coghlan opened her first night's engagement here in her new romantic drama, The Last of the Boisacs. Her support was adequate, with fine stage settings.

EASTON.—ABLE OPERA HOUSE (William K. Detweiler, mgr.): Irene Myers co. 7-12; good business. Plays last half of week: The Heart of Colorado, The Little Brigadier, The King of Detectives, and War on Women; performances satisfactory. Arizona 14; fair attendance pleased. Lovers' Lane 15 to medium business. Adelaide Thurston in Polly Primrose 16; excellent co. Miss Bob White 21. Lost River 24. The Silver Slipper 25. Foxy Grandpa 26.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, mgr.): The Johnstown Flood 10 pleased large audience. Along the Kennebec 12 to fair house; co. fair. Sam T. Jack's Burlesquers 14 to good house; co. good. Al. H. Wilson in A Prince of Tatters 16. Arizona 21. Over Niagara Falls 24. Vogel's Minstrels 29. Peg Woffington 30. Busy Izzy Oct. 2. Charles A. Loder 3. Stetson's U. T. C. 5. Why Women Sin 10.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, mgrs.): Emma Bunting co. 7-12; very successful week. A Life's Mistake 14; light house; inferior performance. The Eternal City 15 pleased large audience. Red River 16 gave satisfaction to a small audience. Arizona 17 pleased fair house. Stetson's U. T. C. 18, 19. Hortense Neilson 21. Charles B. Hanford 22. The Great Lafayette 23. Bertha Galland 26. Corse Payton's Comedy co. 28-Oct. 3.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): Al. Wilson in A Prince of Tatters 10 to fair business. The Governor's Son 12 pleased good house. Aubrey Stock co. 14-19 in The Prince and the Sword, Fire Patrol, Devil's Island, Toll Gate Inn, Lost in New York, Dangers of Paris, We 'Uns of Tennessee, and The Deserted Wife; performances fair; business fair. Stetson's U. T. C. 21. Why Women Sin 22. The Taming of the Shrew 23.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Edwards' Stock co. 14-19 opened the season to excellent business. Plays first part of week: One of the Many, The Bondsman, and Niobe. Over Niagara Falls 22. Sam T. Jack's Burlesquers 29. The Light House by the Sea Oct. 3. Hilda Thomas in The Fisherman's Daughter 6. The Funny Side of Life 9. The Gypsie's Queen 10.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): Andrew Robson in Richard Carvel 10; good co. to light business. Garside, Condit and Mack 14-19 in The Blue and the Gray, The Sleeping City, Two Orphans, Octoroon, Resurrection, Michael Strogoff, [illegible] 22. Charles A. Loder [illegible] 24. The Game Keeper 25. [illegible]

CONNELLSVILLE.—[illegible] Baron 19. Arizona 22.

WASHINGTON.—LYRIC THEATRE [illegible] lam, mgr.): A Romance of Coon Hollow [illegible] good business, fair performance. The Johnstown Flood 12 pleased well filled house. His Nibs the Baron 14; fair performance and business. Along the Kennebec 16. Over Niagara Falls 19. Vogel's Minstrels 23.——CITY OPERA HOUSE (Challis and Hewitt, mgrs.): Dark.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, mgr.): Arizona 9 to capacity (receipts $425). Hilda Tucker Stock co. 10-12; good business and satisfaction. A Boy Wanted 16; deservedly bad business. Charles Loder in A Funny Side of Life 17; capacity; general satisfaction. Caroline Rohr in Tess of the D'Urbervilles 22. Adelaide Thurston in Polly Primrose 25. Why Women Sin 29. Tracy the Outlaw 31.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Adelaide Thurston in Polly Primrose 10; artistic performance to fair house. The Winning Hand 11 proved a thriller to medium business. A Desperate Chance 12 pleased two good houses. Lovers' Lane 17. A Ragged Hero 18. On the Trail 19. The Great Lafayette 21. Miss Bob White 23. A Terrible Temptation 25.

GREENSBURG.—KEAGGY THEATRE (R. G. Curren, mgr.): Dr. Jekyll and Mr. Hyde 9; satisfactory performance to good house. Down by the Sea 11 pleased fair audience. The Johnstown Flood 14 to good business. Al. H. Wilson in A Prince of Tatters, pleasing performance to good house.——ST. CLAIR THEATRE (George W. Good, mgr.): Will open season Oct. 12 with The Prince of Pilsen.

HARRISBURG.—GRAND OPERA HOUSE (Joseph Frank, res. mgr.): The Two Johns 10, 11; good business. The Fatal Wedding 12 to excellent business. Red River 14; fair business. Arizona 15 to excellent house. A Desperate Chance 17. Why Women Sin 18, 19. Eben Holden 22. Juvenile Minstrels 24. Stetson's U. T. C. 25, 26.——PAXTANG PARK (Felix M. Davis, mgr.): Vaudeville season closed.

READING.—TEMPLE THEATRE (Charles G. Stevens, mgr.): A Desperate Chance 14, well given to large house.——GRAND OPERA HOUSE (George M. Miller, mgr.): Nip and Tuck 10-12; good performance to large houses.——ACADEMY OF MUSIC (John D. Mishler, mgr.): Why Women Sin 12. Adelaide Thurston in Polly Primrose 14. Lizzie Evans in Cozy Corners 15. That Impudent Young Couple 16, 17.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Rebecca Warren in Tess of the D'Urbervilles 10; fine performance; fair house. An Indiana Romance 11; pleasing performance; poor house. Vogel's Minstrels 12; good co. and house. The Gamekeeper 21. Gertrude Coghlan 22. Alma Sterling 23. The Eleventh Hour 24. The Funny Side of Life 25. The Fatal Wedding 26.

MAHANOY CITY.—KAIERS GRAND OPERA HOUSE (J. J. Quirk, mgr.): On the Trail 11; poor business and co. Why Women Sin 15; co. good; large house. Arizona 22. A Life's Mistake 24. Louise Russell 25.——HERSKER'S OPERA HOUSE (F. Waite, mgr.): Ward Stock co. 24. From Rags to Riches 28.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holby, mgr.): A Bunch of Keys 14 to fair business; co. poor. The Fatal Wedding 23. Our New Minister 24. Peck and the New Boys 26. Hilda Tucker Stock 28-30. Old Jed Prouty Oct. 3. Buffalo Mystery 6. The Hottest Coon in Dixie 9. Garside, Condie and Mack Stock 11-16.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, mgrs.): Aubrey Stock co. 7-12; last half of week in Dangers of Paris, Fire Patrol, and Lost in New York to fair business and appreciative audiences. Shore Acres 14; enthusiastic audience. Why Women Sin 17. Arizona 18. The Convict's Daughter 19. Adelaide Thurston 21.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, mgr.): W. H. Myers' Stock co. 10-12 in Through the Breakers, The Moonshiners, A Ragged Hero, and Hearts of Colorado, to capacity; pleased. Stetson's U. T. C. 14; poor performance to good house. Cozy Corners 16 to capacity; audience enthusiastic.

FREELAND.—GRAND OPERA HOUSE (J. J. McMerriman, mgr.): The Convict's Daughter 12 pleased fair house. Sanders' Pictures 14; medium business. Lovers' Lane 16; packed house. Wade Stock co. 21-23. On the Trail 24. Blackthorne 25. Respitti 26. Dr. Jekyll and Mr. Hyde 28. Paul Gilmore Oct. 3.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, lessee): Carline Rohr in Tess of the D'Urbervilles 16; excellent performance to fair house. Cleveland's Minstrels 18. The Fatal Wedding 21. Sam Jack's Burlesquers 25. The Eleventh Hour 28. Charles A. Loder 30. Why Women Sin Oct. 5. The Hottest Coon in Dixie 6.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): David Harum 10; large audience. Stetson's (No. 4) U. T. C. 12; business good; commonplace co. Sander's Moving Pictures 16; pleasing entertainment; good house. Powell, magician, 23. A Life's Mistake 26. His Last Dollar 28. Lost River Oct. 1.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. J. Geyer, mgr.): Along the Kennebec 10; performance fair; poor house. W. S. Cleveland Minstrels 14; good performance. Sam T. Jack's Burlesquers 15; well pleased audience. Johnstown Flood 17. Don Caesar 18. Arizona 23. Over Niagara Falls 25.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): William Owen 9 pleased good house. Andrew Robson in Richard Carvel 11 gave excellent satisfaction to large audience. Quinlan and Wall's Minstrels 18. Katherine Willard 19. Bennett and Moulton co. 21-26. Our New Minister 28.

PUNXSUTAWNEY.—OPERA HOUSE (A. C. Ebling, mgr.): A Funny Side of Life 14; S. R. O.; well pleased. Tess of the D'Urbervilles 17. W. S. Cleveland Minstrels 19. Adelaide Thurston in Polly Primrose 23. The Eleventh Hour 29. Why Women Sin Oct. 5.

BELLE VERNON.—OPERA HOUSE (Elson Hommel, mgr.): His Nibs the Baron 15; good business; very good performance. A Soldier's Honor 19, canceled. Seele Juvenile Dramatic co. 23. The Hottest Coon in Dixie Oct. 1. Minstrel Phantasma 9. Stetson's U. T. C. 10.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Miss Bob White 11 to fair house; Stetson's U. T. C. 12 to large house. Keystone Dramatic co. 14-19 to good business. The Fisherman's Daughter 21. Powell, the magician, 22.

LEBANON.—ACADEMY OF MUSIC (George T. Spang, mgr.): The Governor's Son 14 pleased good house. The Red River 15; poor house. Arizona 16; good house and co. Why Women Sin 21. The Silver Slipper 24.

FRANKLIN.—OPERA HOUSE (John Mills, mgr.): Over Niagara Falls 15; fair business; good satisfaction. Shooting the Chutes 18. A Daughter's Devotion 22. Quinlan and Wall's Minstrels 24. Our New Minister 25.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, mgr.): Alma Sterling in A Daughter's Devotion 16 pleased fair house. Him and Me 17; fair attendance. Ole Olson 18. Charles A. Loder 21. Garside and Mack 22-24.

DANVILLE.—OPERA HOUSE (F. C. Angle, mgr.): Shore Acres 12; good house and performance. The Convict's Daughter 22. Tess of the D'Urbervilles 25. Keene 30. Tracy, the Bandit 16 and Robbins Comedy co. 17-19 canceled.

BUTLER.—PARK THEATRE (George W. Burckhalter, mgr.): W. S. Cleveland's Minstrels 11; good house. A Bunch of Keys 12. Murry and Mackey 14-19; fine plays to good business. The Fatal Weddin 22. The Eleventh Hour 25.

HANOVER.—OPERA HOUSE (Harry C. Naill, mgr.): Selee's Juvenile co. 9, 10 canceled. A Boy Wanted 11; good audience pleased. Will H. Meyer's Stock co. 14-16 in Through the Breakers, The Moonshiners, and A Ragged Hero.

ST. MARY'S.—TEMPLE THEATRE (John S. Speer, mgr.): Arizona 10; very good performance; fair house. Shooting the Chutes 15; performance fair; house full. A Funny Side of Life 17. The Mayflower 22. A Bachelor's Courtship 25.

SHENANDOAH.—THEATRE (Arthur G. Snyder, mgr.): A Desperate Chance 10; large business. At Cozy Corners 12; large audience. On the Trail 14; topheavy house. Watson's Orientals 16, 17. Human Hearts 22. The President's Daughters 23.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, mgr.): Season opened with Along the Kennebec to fair house; pleased. Dr. Jekyll and Mr. Hyde 11; good house. The Johnstown Flood 15; fair house.

RENOVO.—KANE'S THEATRE (James S. Kane, mgr.): The Mayflowers Burlesquers 9 pleased fair house. A Boy Wanted 15 pleased large audience. Ole Olson 23. Trixie Monroe 28. Murray and Mack Oct. 1-3. The Convict's Daughter 6.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Downer and Hamilton, mgrs.): Weary Willie Walker 10; large house; [illegible] Along the Kennebec 15; large and pleased [illegible] Edwards' Stock co. 21-27.

FRANKLIN.—[illegible] EMPIRE (J. Bard Wardell, mgr.): [illegible] 10-12 to capacity; the best co. this season. When Women Love 14-16 to large and satisfactory business. Pride of Jennico 17-19. Mr. Pipp 22.

POTTSTOWN.—GRAND OPERA HOUSE (C. M.

Vanderslice, mgr.): Mason and Mason in Rudolph and Adolph 10; fine performance and business. Stetson's U. T. C. 15 never fails to please and draw. Miss Bob White 16. The Four Browns 18.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): The Governor's Son 15 to fair business; pleasing performance. Frank Adams' Minstrels 19. Howe's Moving Pictures 22. Myers' Stock 24-26.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Watson's Oriental Burlesquers 14; good co. and house. A. C. Rich's Mayflowers 17. A Life's Mistake 18.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): A Desperate Chance 16; fine performance, good co. Polly Primrose 18. A Parish Priest 28.

BROWNSVILLE.—THREE TOWNS THEATRE (Robert Graham, mgr.): Down by the Sea 10; fair business, excellent co. Along the Kennebec 14 to fair business. Over Niagara Falls 23.

CARBONDALE.—GRAND OPERA HOUSE (George W. Lowder, mgr.): Our New Minister 10; very clever co.; good business. The Convict's Daughter 17. Lovers' Lane 21. Ole Olson 29.

MERCER.—ORR'S OPERA HOUSE (Charles T. Byers, mgr.): A Bunch of Keys 15; fairly played to good house. Over Niagara Falls 16, good co. to overflowing house.

FOREST CITY.—MANZER OPERA HOUSE (C. C. Manzer, mgr.): Black Thorn 11; large business; fair co. Black Patti Troubadours Oct. 16. The Village Grocer 19.

WELLSBORO.—BATHE AUDITORIUM (Dartt and Dartt, mgrs.): Opened for season 15 with Shore Acres; fine performance; packed house. Tess of the D'Urbervilles 23. The Minister's Daughters Oct. 2.

MAUCH CHUNK.—OPERA HOUSE (Robert Weberling, mgr.): Watson's Oriental Burlesquers 10; very good house; performance good. Red River 19. Miss Bob White 24. The Convict's Daughter 26.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): U. T. C. 11; large business. Miss Bob White 12; S. R. O. Frank Adams' Minstrel Phantasma 18. The Great Lafayette 26.

FRANKLIN.—OPERA HOUSE (M. Reis, mgr.): Over Niagara Falls 15 opened house to small but appreciative audience. Shooting the Chutes 18. Our New Minister 23.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garman, mgr.): Trixie Monroe in Him and Me 16; fair performance to fair house. International Bioscope co. 16, 17 delighted fair houses.

WAYNESBURG.—OPERA HOUSE (J W. Munnell, mgr.): Eduard Waldmann in Dr. Jekyll and Mr. Hyde opened the local season to a good house.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): Merchant of Venice 11; fair house. The Power Behind the Throne 17. Our New Minister 23.

MANSFIELD.—OPERA HOUSE (W. D. Husted, mgr.): The Merchant of Venice 7; fair house; good satisfaction.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, mgr.): Carline Rohr in Tess of the D'Urbervilles 15 pleased large audience.

RHODE ISLAND.

WESTERLY.—OPERA HOUSE (C. B. Bliven, mgr.): Jere McAuliffe Stock co. 7-12; large business. Plays: The Belle of Richmond, Between Love and Duty, A Runaway Match, The Firm of Girdlestone, The Penitent, Pitfalls of New York, A Wife's Honor, Mystery and Love, and Outcasts of a Great City. Phelan Stock co. 28-Oct. 3.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Old Jed Prouty 11; good performance to fair house. Marie Cahill in Nancy Brown 12; big hit; large house. Beyond Pardon 16; fair attraction and business. Hearts of Oak 18. The Sign of the Cross 21. Quincy Adams Sawyer 22. The Bostonians in The Serenade 24.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): New York Day by Day 12; fair business. Dot Karroll co. 14-19 opened to good house. Plays: A Night in Chinatown, The Kidnapper, The Lion and the Mouse, My Lady Nell, Resurrection, Nevada, Cinderella, The Real Lord Lennox. Ford Comedy co. 21-26. Beyond Pardon 28.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Old Jed Prouty 12; good performance to crowded house. Thelma 19. Phelan's Stock co. 21-26.

PAWTUCKET.—MUSIC HALL (D. R. Buffington, mgr.): Buffington Stock co. 14-19 The Judge to large audiences. Kathleen Mavourneen 21-26.

SOUTH CAROLINA.

SPARTANBURG.—GREENEWALD'S THEATRE (Max Greenewald, mgr.): Reaping the Harvest opened the season 14 to large house; performance pleasing. Barlow Minstrels 16; large business. Happy Hooligan 22. The Convict's Daughter 23. Thelma 25. When Reuben Comes to Town 26. Boston Ideal Opera co. 28. Black Patti Troubadours 30.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitmire, mgr.): House opened 10 with Al. G. Field's Minstrels to S. R. O.; excellent performance. Pickings from Puck 12; fair house and performance. Reaping the Harvest 15. Murray and Mack 19.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, act. mgr.): Devil's Auction 10; large audience. Pickings from Puck 16. Rudolph and Adolph 19. The Telephone Girl 21.

SOUTH DAKOTA.

HURON.—DAUM'S GRAND OPERA HOUSE (J. Daum, mgr.): Formally opened 8-11 with the King Ping Pong Opera co., giving two performances of King Ping Pong to pleased full houses. Fra Diavolo and The Bohemian Girl to fair houses; poor performances. Mahara's Minstrels 14. Convict 777 21. Hans Hanson Oct. 1. Two Married Men 7. Sanford Dodge 16, 17.——ITEM: The new theatre is modern throughout.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, mgr.): Trousdale's Minstrels 9; good performance to light business. The Messenger Boy 13; full house; excellent performance. J. King Ping Pong Opera co. 14. Jersey Folks 17. Convict 777 25. Ole Olson Oct. 1.

YANKTON.—NEW YANKTON THEATRE (D. W. Rudgers, mgr.): Francis Greene co. 14-19 opened in The Brand of Cain to crowded house; fair co. Yon Yonson 22. Human Hearts 25. A Foxy Tramp 30.

TENNESSEE.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Middleton Stock co. 7-12; good business; fair performances. Plays: A Dead Game Sport, The Two Orphans, The Serpent and the Dog, A Woman of the World, The Other Man's Wife, and Monte Cristo. Al. G. Field's Minstrels 16. Black Patti Troubadours 17. A Stranger in New York 18. A Trip to Chinatown 19. Happy Hooligan 25.

KNOXVILLE. — STAUB'S THEATRE (Fritz Staub, prop.): Season opened 2 with Devil's Auction to large and pleased audience. The Telephone Girl 3 gave satisfaction; excellent business. Reaping the Harvest 11. Al. G. Field's Minstrels 12; two large houses; usual hit. Black Patti Troubadours 15. A Trip to Chinatown 16. A Stranger in New York 17.

BRISTOL.—HARMELING OPERA HOUSE (Taylor and Fowler, mgrs.): Black Patti Troubadours 14; good house; creditable performance. Middleton Stock co. 15-19.

COLUMBIA.—GRAND OPERA HOUSE (Ashby Wilkins, mgr.): Al. G. Field's Minstrels will open 22.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Hoyt Comedy co. 6-9, 12, presenting The Power of Money, Side by Side, James Boys, A Legal Wrong, Two Married Women, and The Moonshiner's Daughter, to fair attendance; fair co. Leon Herrmann 10; good attendance; performance fair. Holden Stock co. 14-19. Mr. Jolly of Joliet 20.——EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Jack C. Taylor co. 7-13, presenting Dr. Jekyll and Mr. Hyde, Monte Cristo, The Old Homestead, and The Westerner, to good attendance; fair co. White Dramatic co. 20-26.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Gagnon-Pollak Stock co. 7-12, except 11, presenting Sheriden Keene, Detective, The Counterfeiters, Dice of Death, The Moonshiners, Tracy the Outlaw, and Six Little Tailors; business good. Leon Herrmann 11; very good business. McFadden's Row of Flats 26. Harry Corson Clarke 27. Tim Murphy Oct. 2.

HOUSTON.—SWEENEY AND COOMBS OPERA HOUSE (Frank Michaels, mgr.): Ewing-Taylor Stock co. 8 in Because She Loved Him So; fair house. Herrmann 9; satisfactory business. Olympia Opera co. 12 gave The Girl from Paris to large house.——THE GRAND (Harry Kuber, mgr.): Argen Stock co. 7-12, presenting All the Comforts of Home and Corsican Brothers; business fair.

DALLAS.—THEATRE (George Anzy, mgr.): Olympia Opera co. 8-11; successful engagement, having presented The Girl from Paris, Ship Ahoy, Pearl of Pekin, and The Girl from Paris. Leon Herrmann 12 pleased good audience. Ewing-Taylor co. 14, 15, 16, and 18. Mr. Jolly of Joliet 17.

FORT WORTH.—GREENWALL OPERA HOUSE (Phil Greenwall, mgr.): Holden Comedy co. 7-12; S. R. O. Plays: Forgiven, Nobody's Claim, Under Two Flags, A Bunch of Money, Kathleen Mavourneen, Over the Sea, Denver Express, and The Hunchback's Love.

SHERMAN.—OPERA HOUSE (M. Sarasan, mgr.): Arnold Stock co. 7-12 in A Daughter of Satan, In the Hands of the Enemy, New East Lynne, In the Rockies, Resurrection, Buffalo Bill in the Far West, Peck's Bad Boy and His Chum, and Midnight in Chinatown; S. R. O.; co. good.

TEXARKANA. — HARDIN OPERA HOUSE (James M. Drake, mgr.): Georgia Minstrels 7 pleased good business. Looking for a Wife 12; good houses; two performances. Darkness and Daylight 15. Leon Herrmann 16. Peyton Sisters 17-19.

BEAUMONT.—KYLE THEATRE (E. N. Weiss, mgr.): Richards and Pringle's Minstrels opened house 1 to largest attendance ever at Kyle Theatre. Olympia Opera co. 2; fair house. Leon Herrmann 7; crowded house. Mr. Jolly of Joliet 14.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Herrmann 8; fair business. Ewing-Taylor co. 9-13; attendance fair. Mr. Jolly of Joliet 15. Olympia Opera co. 16-18.

EL PASO.—MYAR'S OPERA HOUSE (W. L. Rogers, mgr.): Harry Corson Clarke 12 in His Absent Boy; packed house; good performance.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, mgr.): Season will open with Looking for a Wife Oct. 7. Root-Gardner 17.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): Local Minstrels 12; packed house. Looking for a Wife 15.

PARIS.—PETERSON THEATRE (W. E. Knight, mgr.): Looking for a Wife 17. Harry Corson Clarke 19.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Dark.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. O. Gaines, mgr.): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Dark.——GRAND THEATRE: Dark.——ITEM: The Southern Carnival co. will appear at the Salt Palace 14-19.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): A Millionaire Tramp 21. Frank W. Bacon 25. Ward Dramatic co. Oct. 3. S. Miller Kent 7.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Mildred Holland in The Lily and the Prince 11 to good business; co. strong. 'Way Down East 12; large business. As You Like It 18. David Harum Oct. 2. Kathryn Kidder 3. Powell, magician, 5. Beyond Pardon 7. Gorton's Minstrels 15. The Pride of Jennico 17. Isabel Irving 20. Sag Harbor 22. Anna Eva Fay 26-31.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Mildred Holland in The Lily and the Prince 12; large house; audience very enthusiastic. 'Way Down East 15; good co. As You Like It 21. 'Way Down South 26. When We Were Twent-one 30. Beyond Pardon Oct. 6.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): The Heart of Chicago 10; satisfaction to fair house. 'Way Down East 14; excellent co.; well received. As You Like It 19.

WOODSTOCK.—MUSIC HALL: The Heart of Chicago 12; good business; pleased. Howe's Moving Pictures 18. Briggs and Mills 23. When We Were Twenty-one Oct. 2. A Hoosier Daisy 7.

RUTLAND.—OPERA HOUSE (A. W. Higgins, mgr.): The Parish Priest 11; small audience. Mildred Holland in The Lily and the Prince 17; S. R. O. (receipts $685). As You Like It 23.

BELLOWS FALLS.—OPERA HOUSE (J. E. Brosnahan, mgr.): Mildred Holland 16 in The Prince and the Lily to fair business; pleased. Lyman H. Howe's Moving Pictures 19. 'Way Down East 25.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): The Heart of Chicago 15; fair business.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Charles W. Rex, mgr.): Murray and Mack in A Night on Broadway 9; good performance to fair business. Happy Hooligan 10, 11 failed to please small houses. The Convict's Daughter 12 to fair business. Human Hearts 14; business and performance very good. Mason and Mason 15 pleased good house. Eva Montford 23. Flo Irwin 25, 26.——BIJOU THEATRE (Jake Wells, mgr.)): The Girl and the Judge 14-19; good houses; performances very creditable. The Game of Life 21-26.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, mgr.): Pickings from Puck opened the season Aug. 31 to fair business. Black Patti Troubadours 1; excellent business; co. poor. Tim Murphy in A Man from Missouri 4 pleased small audience. A Convict's Daughter 5; fair house. Murray and Mack in A Night on Broadway delighted a large audience. Happy Hooligan 12 disappointed large house. Sweet Jasmine 17. When Reuben Comes to Town 21. Flo Irwin 24. George Ober in The Wrong Mr. Wright 25, 26. Georgia Minstrels 30.

NORFOLK.—ACADEMY OF MUSIC (Corbin Sheild, mgr.): The Convict's Daughter 11; business and performance fair. Mason and Mason in Rudolph and Adolph; business excellent; performance fair. Human Hearts 15; performances very good; to capacity. When Reuben Comes to Town 16; very good performance to S. R. O. Sweet Jasmine 19. Flo Irwin 21 canceled.——THE GRANBY (Otto Wells, mgr.): The Men of Jimtown 14-19 to capacity; very good performances. The Governor's Son 21-26.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, mgrs.): Human Hearts 10 to large audience; co. not up to standard. Murray and Mack in A Night on Broadway 12 to large and enthusiastic audience. Sweet Jasmine 16. When Reuben Comes to Town 22. George Ober 23, 24. Rusco and Holland's Minstrels 29. Paige Comedy co. Oct. 5-10.

DANVILLE.—ACADEMY OF MUSIC (J. B. Wood, mgr.): Tim Murphy 10 to good house; fine performance. Thelma 11 to fair business. A Trip to Chinatown 14; performance and business good. Murray and Mack 15 pleased fair house. Happy Hooligan 16. A Convict's Daughter 17.

WINCHESTER.—THE AUDITORIUM (Harry L. Wood, mgr.): May Sargent in That Imprudent [illegible] Couple 11; fair business; enthusiastic audience. Robert Downing in Hon John North 22. Lyman H. Howe's Moving Pictures 23. A Life's Mistake Oct. [illegible] Quinlan and Wall's Minstrels 9.

ROANOKE.—ACADEMY OF MUSIC (Thomas G. Leath, mgr.): Human Hearts 11; good co.; fair business. Black Patti Troubadours 12; good business; pleased. Murray and Mack 14; good business; fine performance. Happy Hooligan 15; fair business; poor co.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, mgr.): Happy Hooligan 9; fair house pleased. The Convict's Daughter 10; small business. Rudolph and Adolph 12; small house delighted. Eva Mountford 24. Two Old Cronies Oct. 1.

SUFFOLK.—CITY HALL THEATRE (Jones and Lloyd, mgrs.): Murray and Mack opened house 10 to large and well pleased audience. Human Hearts 18. That Imprudent Young Couple 23. Reaping the Harvest 28.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, mgrs.): Thelma 9 opened local season to S. R. O.; fine production. When Her Soul Speaks 22. Wills Comedy co. 24-26.

SOUTH BOSTON.—HILL'S OPERA HOUSE (Hill and Tredway, mgrs.): Thelma 10 pleased good audience. Reaping the Harvest 23. Richards and Pringle's Minstrels Oct. 8. Hottest Coon in Dixie 9.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., mgrs.): Robert Downing 21 in Hon. Mr. North.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): Ezra Kendall 8, 9 in The Vinegar Buyer; crowded houses. S. Miller Kent in Fighting Bob 11, 12; play well presented; fair attendance.——AUDITORIUM (Harry C. Hayward, mgr.): East Lynne 7-9; good co.; well patronized.

COLFAX.—RIDGWAY THEATRE (Lennox and Larkin, mgrs.): Season opened 11 with Down Mobile to good business; performance very satisfactory. A Friend of the Family Oct. 13. Jessie Shirley co. 14-17. Dairy Farm 22. A Millionaire Tramp 27.

WALLA WALLA. — NEW WALLA WALLA THEATRE (C. F. Van De Water, mgr.): Ezra Kendall in The Vinegar Buyer 7; performance excellent; very poor house. Fighting Bob 14. East Lynne 16.

TACOMA.—EDISON THEATRE (L. J. Everett, mgr.): Good business.——TACOMA (Calvin Heilig, mgr.): The Texas Steer 6 to an overflowing house.——LYCEUM (Dean B. Worley, mgr.): Dark 6-12.

WEST VIRGINIA.

HUNTINGTON.—THEATRE (M. E. Rice, mgr.): Season opened 10 by Robert Mantell in The Light of Other Days; strong co.; excellent business. Mabel Paige co. 14 in A Fight for a Fortune to crowded house; pleased. Reappear 16 to complete week's engagement. 'Way Down East 15; satisfactory performance to good business. Faust's Minstrels 24. Dare Devil Dorothy 26. Gertrude Coghlan 30. Devil's Lane Oct. 1. That Imprudent Young Couple 2.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.): The Dazzler 10-12 to fair business. The Eternal City 18, 19. The Beauty Doctor 21-22. Al. H. Wilson 26. Adelaide Thurston 28. York State Folks 29, 30.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Himmelein's Ideals 7-12; very successful week. Down by the Sea 14-16; fair business. Two Johns 17-19. Along the Kennebec 21, 22. The Head Waiters 23-25.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): That Imprudent Young Couple 10 pleased fair audience. Seele Juvenile Dramatic co. 13 failed to appear. The White Squaw 15; small house; failed to please. Creatore Band 16; large house pleased. The Governor's Son 17; large house; performance fine. Moving Pictures 19. Adams' Minstrel Phantasma 22. Myers Stock co. 28-30.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Robert Mantell in The Light of Other Days 9. Joe King's Comedians 14-19 opened in The Hour of Twelve to excellent business. Other plays: Brother Against Brother, Monte Cristo, The Live Wire, Rip Van Winkle, and Jesse James. Dare Devil Dorothy 22. Georgia Minstrels 26. Mabel Paige co. 28-Oct. 3.

FAIRMONT.—GRAND OPERA HOUSE (J. E. Powell, mgr.): Sousa's Band 9 to S. R. O.; pleased. Al. H. Wilson in The Prince of Tatters 18. Arizona 19. The Hottest Coon in Dixie 25. Vogel's Minstrels 28. Busy Izzy 30.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): Season opened 10 with Sousa's Band; good and appreciative audience. Adair, Grew and Adair 14-16; good business. A French Spy 18. The Head Waiters 23. Uncle Tom's Cabin 30.

BLUEFIELD.—ELKS' OPERA HOUSE (A. H. Land, mgr.): Human Hearts 12 pleased fair house. Happy Hooligan 14 failed to please crowded house. Powhatan Opera (local) 29.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, mgr.): The French Spy 14; fair performance; good business. Arizona 16; excellent performance to S. R. O.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): Arizona 15 to S. R. O.; excellent attraction. Vogel's Minstrels 24. Stetson's U. T. C. 26. A Devil's Lane Oct. 5.

NEW MARTINSVILLE.—GRAND OPERA HOUSE (J. J. Handron, mgr.): Sousa's Band 10; small but enthusiastic audience. Maud Selden 19 in The French Spy.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Dark.

WISCONSIN.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, mgr.): The Denver Express 12 pleased good house. A Chinese Honeymoon 14; co. and house very good. Ferris' Comedians 15-20 opened to crowded house, presenting A Young Wife; very good. Other plays: At Valley Forge, Tennessee's Pardner, Shamus O'Brien, The Heart of Kentucky, and On the Ohio. Clay Clement in The New Dominion 21. The Flints 28-Oct. 2. A Little Outcast 3. A Royal Slave 6. Gus Sun's Minstrels 8. The Irish Pawnbrokers 10. Quincy Adams Sawyer 14.

APPLETON.—THEATRE (John Conway, mgr.): Opened 11 by When Johnny Comes Marching Home; full house disappointed. A Gambler's Daughter 13 to usual Sunday business. Martin's U. T. C. 14 packed houses. A Chinese Honeymoon 15 pleased full house. The New Dominion 19. Girl from Chili 25. The Peddlar's Claim 27. The Girl from Sweden 29. Quincy Adams Sawyer Oct. 10. The Irish Pawnbrokers 11.

NEILLSVILLE.—GRAND OPERA HOUSE (J. W. Hommel, mgr.): Brown Hewitt Entertainment 7 pleased large audience. The Fatal Wedding 10 to large business. A Gambler's Daughter 14; large business; co. good. The Missouri Girl 18. Old Arkansaw 24. At Pike's Peak Oct. 9. Irish Pawnbrokers 14. Man to Man 21.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Martin's U. T. C. 8; light business; very satisfactory performance. A Gambler's Daughter 12; very small audience; performance fair. In Old Kentucky 13 to large business; good satisfaction ($450 house). Clay Clement 16. The Irish Pawnbrokers 20. Quincy Adams Sawyer 21, 22. King Dodo 24. A Little Outcast 27.

WATERTOWN.—TURNER OPERA HOUSE (E. A. Neuman, mgr.): Season will open 20 with Quincy Adams Sawyer. Royal Slave Oct. 4. Shamus O'Brien 11. Melbourne MacDowell and Florence Stone in The Captain of Nevarre 13. Man to Man 15. The Game Keeper 18. The Head Waiters 25. Andrew Robson in Richard Carvel Nov. 1.

WEST SUPERIOR.—MUSIC HALL (Keaough and Alvord, mgrs.): Dark.——GRAND OPERA HOUSE: Hunting for Hawkins 7. James and Warde in Alexander, the Great 9. Two Little Waifs 11. Root-Gardner Moving Pictures 14. The Fatal Wedding 16. The Dazzler 17. In Old Kentucky 18. The Sleepy King 19.

NEENAH.—THEATRE (Jack Hoeffler, mgr.): The Convict's Daughter 4; fair business. Two Little Waifs 8; large business; attractions good. Al. Martin's U. T. C. 10; good business. Clay Clement 18. Robert Gardner's Moving Pictures 26. What Happened to Jones 29.

WAUSAU.—GRAND (C. S. Cone, mgr.): The Fatal Wedding 9 pleased crowded house. At Cripple Creek 10 pleased topheavy house. The Denver Express 13; good house; fair performance. The Missouri Girl 15; good house; fair co. What Happened to Jones 17. Clay Clement co. 19. A Hoosier Daisy 20.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): When Johnny Comes Marching Home 12 canceled. In Old Kentucky 17. Kelcey and Shannon in Sherlock Holmes 19. The Girl from Chili 22. A Chinese Honeymoon 25.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Martin's U. T. C. 12; house crowded. At Cripple Creek 13; good house. In Old Kentucky 15; crowded house and good performance. The New Dominion 17. Ferris' Comedians 20.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, mgr.): International Dog and Pony Circus 10; poor performance. What Happened to Jones 15; good performance. A Hoosier Daisy 19. Peck's Bad Boy Oct. 5.

MERRILL.—BERARD OPERA HOUSE (Charles Quinn, mgr.): Old Arkansaw 19. Winninger Brothers 21-26. In Louisiana Oct. 10. The Girl from Sweden 13. The Irish Pawnbrokers 17. A Country Kid 23. The Convict's Daughter 31. Camille Nov. 4.

KENOSHA. — RHODE OPERA HOUSE (Joe Rhode, mgr.): Sky Farm 13 to S. R. O.; performance good. The New Dominion 15; good house; performance fine. Quincy Adams Sawyer 20.

JANESVILLE. — MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): Sky Farm 14 pleased good audience. At Cripple Creek 16. Walker Whiteside 21. Quincy Adams Sawyer 24.

PRARIE DU CHIEN.—METROPOLITAN THEATRE (V. M. Smrcina, mgr.): Mr. Plaster of Paris 5; small house; poor satisfaction. A Missouri Girl 28.

STEVENS POINT. — NEW GRAND OPERA HOUSE (W. L. Bronson, mgr.): International Dog and Pony Circus and Vaudeville co. 9; small business. What Happened to Jones 16. Old Arkansaw 21.

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ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Two Little Waifs 10 pleased crowded house. The Fatal Wedding 17. The Convict's Daughter 22. McDowell and Stone co. 30.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Caught in the Web 11 pleased fair house. Sky Farm 15 delighted large house. At Cripple Creek 17.

WAUPACA.—CITY OPERA HOUSE (R. J. Havernor, mgr.): Old Arkansaw 15 pleased fair house. What Happened to Jones 22. Peck's Bad Boy 28. A Royal Slave Oct. 6.

RHINELANDER. — GRAND OPERA HOUSE (John Link, mgr.): East Lynne 25. The Girl from Chili 29.

SHEBOYGAN.—CONCORDIA THEATRE (E. J. Kempf, mgr.): Martin's U. T. C. 13; crowded house pleased.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): The Missouri Girl 10. Old Arkansaw 17. The Hoosier Daisy 25. Quincy Adams Sawyer 30.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): In Old Kentucky 14 drew fairly well. Sky Farm 16. Walker Whiteside 19.

DENISON.—OPERA HOUSE (M. L. Eppstein, mgr.): Season will open 18 with Harry Corson Clarke in His Absent Boy. The Christian 19.

CANADA.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): Marks Brothers 7-12, presenting The Revealed Mystery, An Irish Hero, Larry Brogan's Promotion, His Mother's Vindication, Kathleen Mavourneen, Under Two Flags, and The Pride of the Army; good satisfaction to crowded houses. Quincy Adams Sawyer 14; fine performance to large house. Alphone and Gaston 17. Jefferson De Angelis 23. Guy Brothers' Minstrels 26. Lulu Glaser 29. The Mocking Bird Oct. 5. David Harum 7.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): An American Hobo Aug. 31; fair; good attendance. Over Niagara Falls 1, 2; splendid scenic effects. James Fax co. 4, 5; enjoyable; crowds. Clara Mathes 7-10. Warde and James 1, 12. Living Canada 16-19. In Old Kentucky 21. Ezra Kendall 22, 23. The Dazzler 24. Haverly's Minstrels 25, 26.——RIVER PARK THEATRE (H. P. Hammerton, mgr.): Noble Stock co 31-5 in Monte Cristo, Miss Hursey from Jersey, Reuben Glue, and Our Strategists. Glen Montgomery co. in Little Duchess 7-12.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): Culhane, Chace and Weston's Minstrels 10; fair performance and business. Edith Ellis Baker and Donald Robertson in Ghosts 15; light business; excellent performance. Quincy Adams Sawyer 26. The Bonnie Brier Bush Oct. 2. Lulu Glaser 5. David Harum 14.——CANTERBURY STREET RINK: The band of the Coldstream Guards 11 delighted large and enthusiastic audience.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): The Buffalo Mystery opened the season 8; pleased good house. British Coldstreams' Band 14, matinee, delighted a crowded house. Godding Comedy co. 14-19 opened to crowded house with A Nutmeg Match; pleased. Perry, O'Dell and Dee 22-24. Quincy Adams Sawyer 29. Side Tracked Oct. 6.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Simveile's Romeo and Juliet 11, 12; fair business and performances. Other People's Money 17-19. Daniel R. Ryan 21-26. Lewis Morrison 28, 29. McClaskey Concert co. 30, Oct. 1. A Life's Mistake 2, 3. W. W. Randall Dramatic co. 5-10. When We Were Twenty-one 12-14.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): David Harum 14-19; crowded houses. Jefferson De Angelis in The Toreador 21, 22. Coldstream Guards' Band 25.——GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Alphonse and Gaston 14-16; packed houses; performance very good. Guy Brothers' Minstrels 17-19.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): The Fisherman's Daughter 12; light attendance. The Show Girl 14-16; good business and co. Quincy Adams Sawyer 17-19.——LONDON OPERA HOUSE (Alex Harvey, mgr.): Season opened 14 with Perry, Odell and Dee's Comedians to good business. Godding Comedy co. 21-26.

GALT, ONT.—SCOTT'S OPERA HOUSE (J. D. Eagan, mgr.): Culhane, Chace and Weston's Minstrels 11; well filled house; fair performance. Coldstream Guards' Band 17. Bandmann Opera co. 21.

BRANTFORD, ONT.—GRAND VALLEY THEATRE (Frank P. Haven, mgr.): Grand Valley Stock co. ended its season here 7-12 with Just in Time and East Lynne; excellent business.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): Side Tracked 23. Marks Brothers 24-26. A Gentleman of France 29.

SHERBROOKE, QUE.—CLEMENT THEATRE (E. Mortimer Shutter, mgr.): As You Like It 15; crowded house; strong co.

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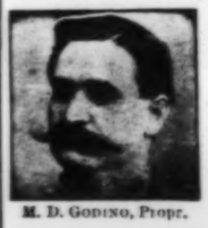
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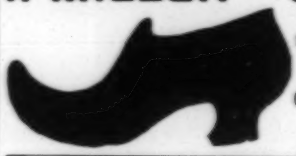
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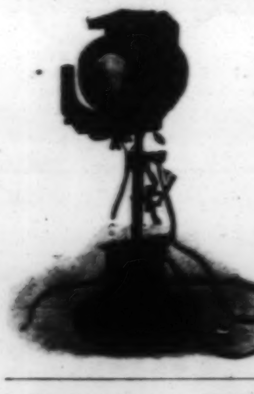

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